

# SATJAL

the physical Education of Manipur,  
in the methods of defence and offence,

*Dedicated*

to those, who protect the freedom of  
Manipur and its people,

**Author and Editor :— RAJKUMAR SANAHAL**

**Yaiskul.**

**Singjamel Mayengbam Leikal**

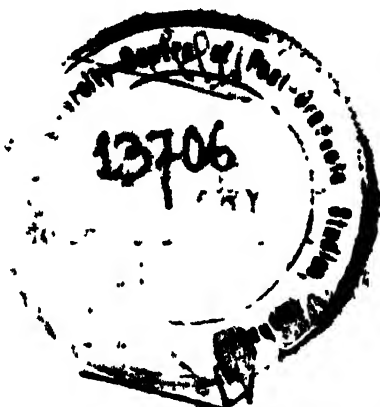
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**THE FOUNDER OF SATJAL**  
**Rajkumar Sanahal Ganeswar Singh**

*an approved candidate of Manipur Maharaja by the  
Government of India in 1956.*

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## **The Author**

**Rajkumar Saanahal, the author of Satjal, is a great preserver and highly appreciator of the ancient steps of the Manipuri heroes. His life is a notable one for the Manipuris that, the elixir Satjal printed, the ancient strategy, for the cause of national uplift as well as liberty.**

**This precious Satjal or Meitei Huyen Langlon, flourished during the reign of Emperor Yavista Nongda Lairen Pakhangba, Khagemba and Garibnewas, the conquerorj of China and neighbouring countries.**

**Rajkumar Saanahal, the hereditary Royal blood of prince (Jubaraaj) Satrugban Sai, the killer of Emperor Garibnewaj Pamb eiba and Santidas Gosai, the first two great foe of this country in the year 1751 A. D., not for his own benefit but only for the new change of the nation, in religion etc.**

**Being a bonafied Royal blood Rajkumar, our lovely king Bodbachanira learned Satjal to the author,**

**One Comrade,**

## Preface

It is true, that, the art of Satjal, belongs to the world and not only to Manipur. Really this Satjal or Meitei Huyen Langlon, has been an unfailing and perennial source of physical and spiritual strength from time immemorial and moreover, it made a great link, found in the pages of Manipur history and China, during the reign of Emperor Khagemba, the incarnation of the great king Yavista Nongda Lairen Pakhangba of this country Manipur.

According to the majestic appreciation of His Highness, Sir Churachand Singh, C.B.E., K.C.S.I., the Maharaja of Manipur, in the Cabinet Council, and in the strength of the Resolution No. 8, of the Nikhil Manipuri Mahasabha, with the opinion of Hijam Irabot Singh, the late Panchayet member, S. Samarendra Singh, Ex. Darbar member and Phurailatpam Atombapu Sharma, Rajpandit, this elixir Satjal, rebuilt up in the Manipur soil, for the sake of the people, as well as for the general welfare of the mankind, in the year 1934,

Hence, in pursuance of the 8th Resolution, passed by the National Conference of Manipur Mahasabha, the present Manipur State Congress, for the welfare of the people in 1934 A.D., I offer myself the privilege of Satjal publication.

The arts of sword, spear, mukna and kangjei, can be spread everywhere, was the above Resolution, proposed by S. Samarendra Singh B.A., Ex. Darbar member, and Phurailatpam Atombapu Sharma, Rajpandit.

Satjal, in a broad sense, comprises the arts of sword, spear, mukna (wrestling), kangjei (hockey), and other similar physical training, in the methods of defence and offence, which were taught secretly since 1850 or so, because of its very useful and important ally, on the field of battle. According to the Resolution above, satjal was started for training openly since 1934, and a piecemeal of that art was published in 1937, by the writer, under the name of Satjal or Meitei Huyen Langlon.

Satjal, the unique art of physical Education with spirituality, in the methods of defence and offence, with or without weapons, introduced by the ancient forefathers of the Manipuri Nation, since the time immemorial.

In fighting and ruling spirit and vision, the ancient nomadic Meitei people, set to the task of arousing their countrymen, to the realization of the disgrace of tolerating the foreign despot and for preparing all, to escape from it, they called attention to the unification of all, in order to protect and prevent them from being corrupted by the foreigners, these methods used successfully by our citizen, against the neighbouring countries and even against the powerful British forces, in the year 1891 A D., when the latter was in the interference of political affairs of the former. This work originated from patriotic motives. Patriotism or national sentiment, is of the essence of civic sense and without it, the right and duty of citizenship, would have hardly any significance.

I would mention herewith, as the revival of the facts that, Satjal, with other arts, was introduced by the nomadic Aryan of Caucasian race, known as Meitei Nation (mitani), who migrated to this famous country of great antiquity, known now as Manipur, for defending their kingdom, as well as offending enemies, since the time immemorial.

Some writers have published the history of Manipur, whether physical, political and cultural but with the passage of time, it become outmoded and outdated. It is required to mention the full fledged topics, so as to make it uptodate, and to suit the requirements of all kind of students of the different Academy. Of these, the most important, are the cultural Arts and Socio-Religious events of this country, on which the preservation of freedom, whether politically and spiritually, was based. Hence I would mention herewith, the above with its background as far as possible to clear the above requirements. I have nothing new to teach you brethren, All I have done, is to try the revival the experiments of what the ancestors left for the nation.



Thus it has been taken great care with an eye to the needs of those, who are seeking wonderful usefulness of the art of Satjal, the reality of the country of Manipur and the origin, events, and achievements of the physical, mental, and spiritual environments of the Manipuri Nation, since very early times.

I would remind first, as revival about the detail of Satjal—the indigenous unique cultural art of the Manipuri Nation, introduced by the ancestors of this nation since the time immemorial and that is proved by showing and identifying the usefulness of it, by its very nature and tactics in every lesson.

Secondly, about the country Manipur, which is not other than the famous country of great antiquity, known now as Meitrahak, Manipur and others etc., where the art of Satjal with other arts, introduced by that nomadic Aryan race, known now as the Manipuri Nation and that is proved by the physical and natural position of this country, mentioned in many puranas and records concerned.

Thirdly, about the people,— Manipuri Nation, who are not other than the descendants of that Aryan stock of Caucasian race, who spread and migrated to this region, long before B. C. 1, e. during the Satya Yuga.

Regarding the accuracy of facts, it is tried very hard with check, the dates and accounts of events by referring to the original State authority or records as far as possible. As historical errors, are hard to kill, and the dates and events, impressed on the new or young minds, is not easily effaced, hence, very great care, has to be taken to avoid any event, which is not based on a reliable authority. It is tried very hard with check, the dates and accounts of events by referring to the original State authority as far as possible. Hence the facts which mentioned here, are of genuine character according to the authorised state chronicles and records,

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# SATJAL

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## PROLOGUE

1. War preparation or training for war, is within the field of Physical Education, which is the main and first important factor of education. Then now it would be mentioned here, what is Education? The aim of education, differs according to time, places and circumstances.

According to some educationists, education means, to know something of everything and then everything of something. Another say that, education is the development of the mind. With the Spartan of ancient Greek, education, was nothing but military training. With the ancient Romans, however education meant, the training and equipment of a man, for the duties of a citizen.

Now education means, earning one's bread and passing examination. But the final and ultimate aim of education, should be development of all faculties of man,—whether physical, mental, and spiritual into a harmonious one. Education should therefore be, development of a healthy growth of a body, the mind and the soul. On the whole the aim of education should be to prepare one for a life career as a whole,—as physical education produces bodily perfection, beauty and grace and weld healthy body and soul into physical and spiritual.

2. If you want peace, understand war or to be prepared for war, is one of the most effective means of preserving peace and freedom, as there is no peace in defeating or depending. On the other hand, the preparation for war and development of armed force, are necessary to strike terror, into the hearts of the people, within a state and the people outside it, who may feel inclined to create

trouble. Hence war preparation must be made to realise the weight of strength of the state and to feel that, the State can, at any time, strike hard to punish the internal law-breakers, or to teach the international gangs of robbers, as a lesson, not in a spirit of revenge but with the dual object of safeguarding one's rights and restoring peace and order. As the preparation for war thus, acts as a check to others and it is said to be a guarantee for peace.

3. The question of time, will be decided not by speeches and resolutions, but by action,—Iron and blood. The fact is that, war is as old as human nature, we may not like war, but it is there, an evil no doubt, but a necessary evil.

4. The first and foremost obligation of a citizen, is his royalty to the State. Such allegiance may sometimes even mean, the sacrificing of his own life for defence of the State. Moreover, the duty of defending one's country, belongs to everyone, whereas, what is true of an individual, is equally true of a nation. Thus in a case of a threatened invasion, if the citizens do not stand by the Government to resist the attack of the enemy, the country will come under foreign domination and thereby, the people also lose their freedom. Hence each citizen must be prepared to make his contribution to the cause of defence of his country. Moreover, the prosperity and prestige of a nation, depends upon the number of its great and brave men. Thus a nation, that is righteous, dutiful and patriotic, can never be subdued, by another nation or even if subdued, can never remain for long, under foreign rule.

5. One point may be referred that, the issue between 'might is right' and 'right is might', has not yet been finally decided. But until now 'might is right' seems to be true, as we must any how defend our country, from any attack of an aggressor, whether it is right or wrong, otherwise we have no means of preserving our freedom. In such case, there is no question of right or wrong, hence, the main factor of preserving freedom, is the powerful might of arm and that is guided by righteousness. Meanwhile the sands of time are running out fast, the modern

world, is fast resolving into rival camps, armed to the teeth with the latest weapons of destruction. Almost every country suspects other country of their hostile designs against itself. Most Governments, have to expend a large proportion of their resources, in order to put their military forces in constant readiness for war. It is idle to talk of non-violence, in such a contest. Foreign aggression cannot be sent away by pious talk or sweet reasonable words. Hence arises the need of a disciplined, well-trained and well equipped army, capable of repelling the enemy however powerful he may be;

6. There have been great conquering races in the world, we also have been great conquerors too. The story of our conquest has been described by that noble Emperors of Manipur—Yavista Nongda Lairen Pakhangba, Khagemba, Garibnewaj and others, as the conquest of physical as well as spiritual strength. Once more, the neighbouring countries must be conquered by the Manipuri Nation as before why not this is the dream of my life, and I wish, that each one of you, who hear me to day, will have the same dream in your minds.

7. My brethren | one great point is to understand and that is the great fact, which we ought to remember is, we are the children of the Almighty, we are sparks of the Infinite Divine Fire. How can we be nothing worthless? We are everything ready to do everything, we can do everything and we must do everything. This faith in themselves, was the motive power in the hearts of our ancestors and this faith in themselves, was the power that pushed forward and forward in the march of civilization, we should regenerate that motive and believe our ancestors. Why not we learn this life giving great doctrine? And why not we can follow the glorious bright foot-prints of our forefathers?

8. Another point is reminded that, when a man has to be ashamed of his ancestors, the end has come. For myself, I am one of the least of the meitei race; yet proud of my race

proud of my ancestors, I am proud that, I am one of your unworthy countrymen, you, the descendants of the Meitei hero, you, the descendants of the most glorious Meitei nation, that the world ever saw. Why are you remaining with idle talk, without following your national heritage of your forefathers?

9. Brethren ! Whether you believe in nationality or not, for the sake of the National life, you keep to it, what you gain all, from other nations must be subordinated to that ideal life of ours, and out of that, a wonderful glorious future Manipur, will come.— I am sure it is coming a greater Manipur, than ever was, Meitei Pandits will spring up greater than all the greater ones, and our ancestors will be proud to see their descendants, so glorious, and so great. Perhaps you are astonished at my assertion, but never mind, it is sure and certain and it is written in our sacred puranas.

10 The Country of Manipur, for the present Century has not been what she was in past. The originality of the nation, seems to have been lost. One of the causes, which led to this degeneration, was the narrowing of our views, narrowing the scope of our actions. All the times, we have been making ourselves smaller and smaller and dissociating ourselves, contrary to that plans of our ancestors, who became broad, went out, spread civilization among the narrow minded people. And now we are ready to give our own quota to the progress and civilization of the world. Everyone of us ought to have seen that the time had arrived,

11. Another point mentioned herewith that the history of any subject, may be taken as a means of measuring progress. The position of physical education or so, of a civilized nation, from the earliest times, is known only through the study of its history, and without it, no particular view, can be seen or appreciated. On the otherhand, history confers on the young the wisdom of age, and if no use, is made of the past ages, the world must always remain in the infancy of knowledge, moreover, the modern people, seems to be higher than our ancestors, because we stand

as it were, in the shoulders of our ancestors. Hence the people that can feel no pride in the past, in its history, loses the mainstay of its national character.

12, To-day man has turned this earth into a heaven, through his knowledge. Man is the wonder work of Nature. You have to know this that you have to play a part in the creation of the world. You are not an ordinary creature. You are the crown of creation. Arise go forth and conquer the world as of the old. This is what the nation demands of you and this is what the world expects of you.

There is much talk about personality building. Personality is nothing than determination, sincerity of purpose and calmness of mind combined. It is only an altitude of mind, a certain desire to achieve things, that brings victory. Determination, sincerity of purpose and calmness of mind are infallible weapons and do possess them. They cost nothing. They are the means of success for you. Things will get into your head through knowledge, and be handy whenever you need them.



## Rights & duties of a citizen

The rights and duties of a citizen are by nature, mutual. The citizens assume the duties voluntarily in order to enjoy the rights freely, while the state confers and guarantees those rights.

No government can allow a citizen to act in any way that endanger the existence of the state. For this, in Soviet Russia, no citizen has the right to speak or act against the principle of communism, and in U. S. A. there is a similar embargo or prevention of those who would advocate the establishment of Communism.

It is the interest of democratic or other states to have intelligent, enlightened, wide-awake citizens. The intellectual and moral level of the average citizen, is the measure of a state's progress and status. Hence the duty of a state, is to educate its citizens. Every citizen

must be fully conversant with the affairs of the state. That is when the state is in danger, he has to rush to its defence, so when the state is making a mistake, he must be ready with his criticism and advice.

Though the world is now ruled by the pen and not by the sword, each has its place and the two are complementary. The writer wields the pen for the growth of culture and civilization, but the sword (force) must defend that culture from the attacks of the barbarians.

In the days of independent Manipur, when she established political Supremacy in the Eastern countries, only those persons who could show merit in the war, catching elephant and tigers, were honoured and respected, got good and high post and married even the daughter of the king, irrespective of his caste and colour. For example during the reign of Emperor Garibnewaj (1709—1748) Thangjaba Chekka Chakrapani, who showed tremendous merits in the war against Burma and Tripura, although he was low caste by birth, married Sana Tampha, daughter of Emperor Garibnewaj. So military education was considered to be of Secondary Importance. Hence every person was compelled by himself to have some sort of military education. There were no public military school or college; so he was to learn from his father and brothers first and then went to the experts. It was self-imposed compulsory military education and moreover every male person has to train in the Kangla Centre, where he should attend ten days in forty, therefore each individual person has to serve the state some 90 days in a year. This system was called Lallup system.

## Lallup

The system called Lallup, was invented, devised and introduced into the state by mutual convention between the Emperor and 64 phamdows (Representatives). This Lallup system was invented since very early times by mutual convention of the Emperor

and the people. One example is mentioned, referring the Numit Kappa, the famous Meitei novel. This purana says that, in the Treta Yug, the ten Ningthou Pongbas, who were leaders among the 64 Phamdows, managed, as taking the leading part, in searching of Numit Sana Khomdon, who had fled in fear of Khwai Nungjeng Piba and re-enthroned Numit Sana Khomdon after duly being entreated by the Royal Priest Chakpa Lamliang first and then by Panthoibi herself.

The two Suns, of Numit Kappa purana, were the two brothers—the King and his brother (Sendreng was the King and Kuptreng his elder brother): In early times Kings were called as the Sun by the Manipuris as they regarded King as the Sun.

The two brothers tried very hard day and night for the welfare of the people, were regarded too strict for them and the people were unable to perform the over work. So the elder Sun Tahuireng (Kuptreng) was slain by one Khwai Nungjeng Piba with an arrow, i.e. the people did not obey the elder Sun, who was in charge of the state affairs, at this, the younger Sun Numit Sana Khomdon (Sendreng) renounced the throne.

During such turmoils, the ten Ningthou pongbas who devised the conventional Lallup System and re-enthroned Numit Sana Khomdon Sendreng, King of the state. It shows that Lallup is an old conventional voluntary system for welfare both of the people and the state.

The exact meaning of the word Lallup is,—Lal means, war, Lup means group (army). Lallup is therefore, means, a group of military forces of a country. In early times, there was no professional or civil military service system in any state or in Manipur and every free sovereign state had to defend or was bound to protect from any internal or external aggression. So having no military system, the people had to defend the state by their individual voluntary services and that the people had to remain ready at the palace, to meet an emergency. Thus the inhabitants, instead of taxes, gave labour to the state without wages that the voluntary labour



system called Lallup system, which is the first and vital importance for existence of an independent state. Hence every male above 16, has to serve the state voluntarily as a duty 10 days in forty, therefore individual person has to serve the state some 90 days in a year. They performed their duties as well as they were trained many kinds of subjects as they suit or choosed, in Kangla Centre or any where Lallup system was in operation.

It should be mentioned here that the ancestors of the Manipuri Nation were famous in arts of Warfare and by a single hand could contest 10 or 50 enemies in the battle, but now their descendants identified themselves as Manipuris in the foreign country by performing some sort of dance, which is also, though incomparable, but not the real or main status of the Manipuri Nation.

## Comparison

Physical Education means, the instruction or participation in those activities that serve as a means of attaining or maintaining physical welfare. Now a days the physical Education programme included the following :—

1. Fundamental skills, running, jumping, throwing, climbing, hanging, lifting, carrying etc.
2. Play, games, sports, athletics, equitation, aquatics,
3. Dancing Dramatics Activities.
4. Self-testing activities, combat, self-defence, stunts.
5. Out of-door Camping, Activities, hiking, trailing, hunting fishing, camping.
6. Individual gymnastics, etc.

All these are within the scope of physical education, because of their uses in daily life and useful in the social work. Modern athletics, that is athletic games and sports, play an important part in securing the harmonious development of physical moral and spiritual growth, Athletics or physical exercise may take various

forms viz :—Running, Jumping, Swimming, Wrestling, Gymnastics, Hockey, Football, Cricket, Tennis, Volley-ball, Boxing, Fencing, Dancing and Calisthenics etc. ~~etc.~~ under this class. Athletics develop the muscles and give the body strong and healthy. Besides these, athletics have other ~~several~~ valuable ~~advantages~~ And qualities, such as discipline, leadership and co-operative spirit, which are essential to character building and nation building, that is why athletics are included in the educational programme.

In spite of the great importance of the athletics, it should be remembered that, in the life of an individual, as of a nation, brain is of far greater value than physical strength, and that the best athlete, does not make the best student, therefore, students should bear in mind that, the flowering of the mental education, is primary aim of their education and that of a sound body is but a means to that end. Moreover, a sound body, is not however exclusive gift of athletics. It depends on many other factors, such as heredity, good nourishment, healthy condition of living and observation of rules of health and so on. Although modern foreign athletics are good but one sided. They develop physical and mental character without any special individual defensive methods. Moreover, it cost much time and expense, and require team or group training players with sufficient, suitable track and field. Whereas Manipuri Athletics especially Satjal training, can be learnt without much cost, without group and without so much grounds, but with double purpose,—physical and mental development, together with individual defensive skills, in the methods of warfare. That is why the ancient Manipuris introduced such kind of athletics training, in the methods of warfare, which are the best form of athletics and suited for the above purpose. As football and others, are good games but better than that, better than any other games, is that of man-hunting game.

## CHAPTER I

# Art and Culture of Manipur

Art means, the work of man and human skill. trick, trickery and something in which, skill and practice. are needed as well as knowledge. Academic branches as distinguished from the scientific branches.

The ancient nomadic Meitei people, were white skinned, brave, courageous and hard fighting. After entering into this region, they were no longer nomadic tribes but lived fixed and developed a healthy nation, by converting it to an urban city state and established their first kingdom by opening the Palace at Kangla in Imphal. Thus Manipur has been a sovereign State since very early times.

As the country Manipur, was one of the happiest and most prosperous countries, the neighbouring countries, such as China, Burma, Tripura, Assam even Bengal etc. used to invade from time to time. So that the people of this country, had to take defensive measures against the enemies and sometimes to take offensive against them.

Hence Manipurites had to remain ever ready to fight against other nations at least for the defence and they had to learn how to use weapons of war, side by side with athletic games and sports, gymnastics and amusements of various kinds, which were their chief avocations indicative of heroic blood.

Amongst all other games, Manipuri methods of fencing, spear casts, Mukna (Manipuri methods of wrestling), Khong Kangjai (hockey), Sagon Mangjai (Polo), and boat race etc. were the notable athletic games and arts of the ancient Manipurites.

It is for this reason that, as soon as they attain majority, they learnt Mukna, Mangjorg (jumping), Chajorg (long jump),

'Khongyai (jumping with one foot), Lamjen (race), Nung hunba (throwing stone), Tu hunba and Okpa (throwing spear and catching it, thrown by others) etc. and keep their physiques good and strong.

When grown up, they learn riding horses and playing various tricks and fits including throwing Arambai. This Arambai was once considered to be an Atom bomb by the neighbouring countries before the introduction of fire arms. This Arambai is described as :—

**Arambai** :—It consists of two parts,—one, the outer, is formed of ten or some long quills of peacock feathers, which are bound together so as to form a narrow hollow cylinder. At one end, is fastened a heavy pointed piece of iron, pointed like an arrow. Into that sheath of the iron arrow thus formed a bamboo rod is placed, projecting outwards about five inches and forming a handle, to this handle, to give a better hold, a piece cord is attached, each horseman had two quivers, full of these Arambais, fixed on either side of his saddle behind, in using them, the handle of his rod, which filled the sheath hung, leaving the bamboo core in the hand, the heavy iron, with poison on the point, made the arambai fly true. In pursuing, the Arambai was thrown in front, and in retreating, was useful in throwing them behind or back and impending the enemies.

The Manipuris have cultivated the arts of warfare side by side with those of the games and sports. They are skilled in handling of spears and swords, since very early times.

**Mukna** :—Mukna is the Manipuri methods of wrestling, and incomparable, and is one of most useful methods of non-violent and unique art in contest.

**Khang Kangjei** :— Manipuri methods of hockey, is also the combination of hockey and wrestling and the most manly athletic games, with that of warfare skills.

**Segon Kangjei (pblo)** :—is a more amusing sport, originated from the art of cavalry, which is introduced first from Manipur.

**Painting** :— Art of painting, have a far beauty with simple ordinary articles of native producing colour, which are beyond the expression of words.

**Silk Culture** — Manipuri is the first silk cultural nation in the world and that is proved and written by Sir James Watt in his "Silk Industries in Manipur", Journal of the Society of Arts No. 2733 Vol. III.

**Tea** :— Manipur is the first tea plant producing soil in the world. From here, scattered tea plants everywhere in the world.

**Weaving—Knitting—Wood-craft** etc. were developed highly since very early times.

Besides these, Manipuris have taken to music and dancing from time immemorial and the art of dancing, was highly developed that none of the modern artists in the world, can surpass it. The origin of dance and its nature, with various types, will be described later on.

The Manipuri Nation, has its own language with its own characters (letters) derived from Sanskrit letters, but in writing, Bengali letters are used since the time of King Garibnewaj (1720). About the Manipuri scriptures, Mr. Deltob, the language expert, writes that "The Manipuri Community have their own language of Sanskrit derivation".

Chronicle says that, there were only 19 letters, including Anji, the unused letters, which is said first before reading the alphabets. These letters were introduced by Adiba alias Sanamahi (Siva) during ancient times. Some letters were added during the reign of King Khagemba (1597—1652), with some suffix and affix, existing or using now.

Now the present number of Manipuri letters, are mainly 35, they are pronounced like Sanskrit letters. Manipuri language consists of a large portion of Sanskrit words, with their same value and pronunciation. Though Manipuris use Bengali letters, they do not speak like the Bengali pronunciation.

Though there were many modifications and addition of the letters, the people in general did not recognised by the old generation,

the new and modification and they used the old 18 letters, why we find in almost every Purana, one kind of word is used, instead of others, for example in Puranas, we find the use of the first, second, and fifth letters only not use the third and fourth letters of every group.

With the help of the Manipuri letters, the ancient Manipuris recorded all the Puranas. These Puranas, mention of the names of the stars, planets, of the seven days of the week and the planetary assignments of the Zodiacal signs, their relationship of the rules of observation of planetary movements and of such other numerous subjects of great Astrological, Astronomical values, from the study of which, no one can deny of the fact that, throughout the entire history of this Meitei Nation's religion, the observation of the heavenly bodies, played an important part, in their religious belief, and practice. We find numerous kinds of hymns and prayers, and chants, in the form of epics and legends, which are recited and sung by the well versed scholars, at various festivals and sacred occasions.

From the texts of the hymns and prayers, who also find that these nomadic migrated Meiteis of the antiquity, left many volumes of records, called Meitei Puranas of various subjects of great importance, these Puranas, including the Vedas, the Epics and other necessities undoubtedly threw, much lights, and through them, we can get sufficient clues, of their social, religious and political status.

There were practices of Prophecies and the prophets were not peculiar to ancient people, it is found from the records and the practice is still continued that they used to utilise the services of other people's gods. These prophets were possessed of the gifts of the second sight, and they were subject to fits of ecstasy, while they made use of hymns or prayers in the form of hypnotism to assist them into a state of trance. It is found that the prophets did not set themselves up to be the foretellers of the future, but interpreters of the commands of the God or god heads,

There are also collection of magical texts consisting of spells, intended to protect an individual from the attacks of hostile demons and machinations of wizards and witches.

Besides the above mentioned arts, the ancient Manipuris left all kinds of records of different subjects of:—Warcraft, Forestry, Menereology, Medical Science, Agriculture, Climatology, Treaties on the use of Sword and Spear, Regional geography, Navy, Political Science, Treaties on the use of Stones, Secular literature, Religious literature, Dramatic literature, Biography, Record for future vision, Treaties on the marriage and many other Puranas of other subjects.

Unfortunately, some important Puranas; were destroyed by firing, during the time of King Garibnewaj (1709—1748), through the instigation of one Bengali missionary, called Santidas Gosai, but many others of important subjects, were taken away.

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## Origin of Manipuri Arts and Culture

In the history of Manipur, it is found written that, at the will of Atiakok Guru ( God ), Atia or Asiba ( Siva ) set to the task of creating the universe ( earth and heaven ). Being wonder how to create, Atia asked Guru, Who, by opening His mouth, showed the divine written letters, within the nerves of Guru and told Atia, to create accordingly.

Atia saw the written letters within the nerves of Guru, and called out all the divine beings, and created himself, the universe first, with playing Thangkow ( spiritual dance ), and that Thangkows are — Laihow, Leisem, Leitai, Leirol and Ngagbow.

Atia played Laihow Thangkow like the letters K, Kh, G, Gh, Ng.

He played Leisem Thangkow like the letters Ch, Ghh, J, Jh, N.

He played Leitai Thangkow like the letters— T, Th, D, Db, N.

He played Leiroi Thangkow like the letters— P, Ph, B, Bh, M.

"These four Thangkows are called Leisem Thangkows,— Creation dance, because of its usages in the Leisemba,—Crestion.

Then with the help of the Laipungthows (divine youths) and Lainuras—divine girls, Atia demonstrated various forms of Thangkows by way of the continuous creation.

It is interesting to note that, in the said myth of creation, it is mentioned also that, before the creation of the universe, there was only water, the nine Laipungthows collected earth from within the heart of Guru, and the seven Lainuras, proceeded to the work of taking the earth from them.

The Lainuras stood tiptoe and raised their hands up in the air, to take the earth by making vault, like the blue dome and from these kind of nicely moving hands in the air, originated Nongdon or Singkaklol dance. Nongdon or Singkaklol means, sky or air, formed by hands.

Then the Lainuras, sat tiptoe and threw the earth into the water, as it were, to level or smooth the earth with their hands, stretching nicely. From this kind of moving hands down, originated the Leitai or levelling dance or Thangkows, with their hands.

Thus Laipungthows and Lainuras made eight pung (mounds), in eight pung (3 hours time). Here pung has two meanings,—one means, mounds, another meaning, time, equivalent to 22½ minutes. So they made eight mounds in 180 minutes or 3 hours and then they began to stamp the earth by their feet, with kicking, jumping, turning, waving, leaping and shaking etc. This kind of stamping earth with foot, are called Lainet or Paring Langsang dance (Thangkow).

Then after completion of making eight mounds in 3 hours, they took rest on the mounds and drank. Such time of respite of the divinities on the mounds, is called "Yuthak". Hence Yuthak means time, equivalent to 3 hours time, in this way, they con-



tious and completed making 64 mounds in 64 pungs (equivalent to 24 hours).

Thangkow means, moving and stepping hands and feet, which identified spiritual sacred dance.

Thus Nongdon or Singkaklon, Leitai or levelling and Leinet or Paring Langsang, are also called Leisem Thangkow, because they used in the Leisemba (creation).

Atia created himself the universe with playing Thangkow (spiritual dance), that Thangkows are—Leihow, Leisem, Leitai and Leiroy and these four are called Leisem Thangkow, because of its usages in the Leisemba (creation).

Hence Leisem Thangkow is divided into three stages viz :—

(i) Leihow (Nongdon; Nonghow or Nongdal) or Singkaklon means, forming sky by the hands.

(ii) Leitai means, levelling the earth by the hands.

(iii) Leinet (leiroy) or Paring Langsang means, stamping the ground by the feet. This Leinet Thangkow are sub-divided into 7 kinds viz :—

(1) Akao thangkow—means stamping the earth with feet by kicking and kicking back.

(2) Leichai or Achai thangkow means, stamping the earth with feet by jumping forward and backward.

(3) Leiphal thangkow means, stamping the earth with feet by jumping and lifting the leg.

(4) Leinik or Anik thangkow means, stamping the earth with feet by jumping and shaking.

(5) Leikak thangkow means, stamping the earth with feet by turning and waiving.

(6) Nongphal thangkow means, stamping the earth with feet by turning and lifting the leg high.

(7) Aton or Achong thangkow means, stamping the earth with feet by leaping and jumping.

The above Leisem thangkows,—spiritual dance, are the main of old of Manipuri dance, and from these Leisem thangkows, originated Manipuri dance.

Then comes Ke Kre Ke Chongba, Kei yen play, a kind of play with singing and that singing is called Augri Hangen. From this kind of play and from that Leisem Thangkows, war dance originated. War dance with the Augri Hangen song, is used in defending and offending enemy. The origin of this kind of Ke Kre Ke chongba ( spiritual dance ) is as follows .—

After the creation of the world, Guru wanted to commit His holy seat to the wiser of his sons,—Sanamahi and Konjin Tuthokpa and told them to go round the world, even seven times, as to find out or to know from whom the universe originated. Who could be able to know the origin first, would become the king of this world.

Sanamahi set out at once but the younger Konjin Tuthokpa, came to his mother Leimaren in despair. Mother Leimaren, knowing the cause of her son's despair, told him, out of pity, to circumbulate his father's ( Guru's ) holy seat seven times, with prayers that, Guru ( his father ) is the origin of the universe. Accordingly Konjin Tuthokpa, went round the throne of Guru seven times and prostrated before Guru, saying that He ( Guru ) is the origin of this world. Guru, knowing the truth, made Konjin Tuthokpa, king of this world, naming him Pakhangba title. The meaning of Pakhangba is—Pa means, father, Khangba means, knowledge, that is who knows the origin of the soul or world:

Sanamahi, after rounding the world seven times, returned and found his brother sitting on the throne. Being much angry, Sanamahi attempted the life of his brother Pakhangba, who, through fear, was going to flee, but Lainuras and Leiphungthows, encircled Pakhangba by holding each others hands lightly and jumping and going sideways in rounding up, so that Sanamahi could not break the circle and enter into it. The divinities at the same time, were singing to appease the wrath charmed Sanamahi by that song. From that encircling movement, Ke Kre Ke chongba or Kei yen play, originated and that kind of singing is called Augri Hangen song.

This kind of spiritual dance, was done for successful in athletic games, and that kind of singing runs as follows:—

Text—কে কে কে বে বে বে

হাছোই লবা প্যাও প্যাও,  
ভোকপগা কাইগা কৈগা যেনগা  
যেমবেং কডো চাখিলো  
লাইগি বেগি চাকহে।  
সং সংহো সংহোবিনা সংহোভাই,  
হাইনোসে হাইনোসে চরণাংবৈ হাইনোসে।

Ke Kre Ke mo mo,  
Yanggoi samba syao syao;  
Tokpaga kambaga keiga yenga,  
Yenkhong phatte chasillo,  
Laigi yenni. chaphade,  
Sang sangdro sangdrobina sangdrobhai  
Wainouse wainouse charlangmai wainouse.

Means,—Ke kre ke means, hen's crying, which indicates the enthronement of Pakhangba.

Mo mo means, hearing the hen's crying, or the enthronement, was agreed by all.

Yanggoi samba means, world circumbulator by taking the short courses i. e. Pakhangba.

Syao syao means, peace, peace i. e., you Pakhangba should remain peace;

Tokpaga, Kambaga means comparing the combats between Tokpa. (wild cat) with Kambaz (fox); and Keiga (tiger) with yenga (hen) is not fit for combat.

Yenkhong phatte means, the enthronement was not done properly well.

Chaphade means, danger, danger, danger—Pakhangba but, Laigi yenni chaphade means, Laigi yenni means, he was ensnared by the ferret, chaphade means, should not be deceived.

Sang sangdro etc. means, mockery, indicating the green grass.

Whinouse etc. means, contest with the green bush, i. e. Benamahi tries in vain to challenge Pakhangba, like the bulls, who challenge the green bush in vain.

This Ke kre ke chongba, is the second kind of spiritual dance and Augri hangen is singing only when the enemy has to be defended or offended.

Taking principle and technique of the Leisem Thangkwa, i. e. spiritual dance or Creative dance and Ke Kre Ke chongba play and keeping the words of the Great Guru, Yavista Nongda, Lairan Pakhangba invented, and introduced various forms of Thangkwa with weapons, such as sword and spear, by which he defended himself as well as kingdom and offended the enemies.

Yavista introduced some 10 kinds of Spear Thangkwa and some more than 20 kinds of Sword Thangkwa. These Thangkwa, with Augri Hangen singing, are considered to be highly secret and holy ones, which are never exhibited as a show before any guests. Besides these, there are many other kinds of sword uses, with particular or peculiar movement by whirling and brandishing the words, with various skilful movements of the legs, this kind of sword, using sword with legs movements, will not be found in any part of the world and that is the most and best methods of defence and offence in contest.

There are also many kinds of the use of spear with special movements of the legs, they are called Ta-khoumba, these shows of sword and spear, originated from the Leisem Thangkwa, the detail account with demonstrations, will be found later. Some sorts of legs movements, in connection with the arts of sword and spear with its preliminary Thangkwa Paphal (Paphal) are given with the curiosity and enthusiasm of the learner.

# **Pakhangba is the Krishna of Manipur**

" Lord Krishna lived five thousand years ago and his life is full of miracles. He was a married man. You find in Krishna that non-attachment is the central idea. He does not need anything. He does not want anything, He works for work's sake, worship for worship's sake. Do good, because it is good to do good. Ask no more. That must be the character of a man, otherwise it is not the idea of non-attachment.

Krishna is the most rounded man of wonderfully developed equally in brain and heart and hand. Every moment of his, is alive with activity, either as a gentleman, warrior, minister, or something else. Great as a gentleman, as a scholar, as a poet. This all-rounded and wonderful activity and combination of brain and heart you see in the Gita and other books. Most wonderful heart, exquisite language, and nothing can approach it anywhere. This tremendous activity of the man,—the impression is still everywhere. Five thousand years, have passed and he has influenced millions and millions. What an influence this man has over the whole world, whether you know it or not. My regard for him is for his perfect sanity. He knows the use of everything. The whole secret, is to find out the proper place for everything. He is the first man, to open the door of the religion to every caste. That wonderful mind, that tremendously active life. Krishna preached in the midst of the battle field. He who in the midst of intense activity, finds himself in the greatest calmness, and in the greatest peace, finds intense activity, that is the greatest Yogi as well as the wisest man.

Krishna was the most wonderful Sannyasin, and most wonderful householder, is one, he had the most wonderful amount of Rajah power, and was at the same time living in the midst of the most wonderful renunciation. He gives up his throne and never cares for it.

He, the leader of India, at whose word Kings come down from their thrones, never wants to be a king. He is the simple Krishna,

ever the same Krishna, who played with the Gopis. He is the favourite ideal of men as well as women, the ideal of Children, as well as of grown up men. Who is worshipped in various forms. He, whom the writer of *Srimad Bhagavatam*, was not content to call an Incarnation but says—

“The other Incarnations were but parts of the Lord. He, Krishna, was the Lord Himself.” It is not strange that such adjectives are applied to him when we marvel at the many sidedness of his character.

That most marvellous passages of his life, the most difficult to understand, and which none ought to attempt to understand, until he has become perfectly chaste and pure, that most marvellous expansion of love, expressed in that beautiful play at Brindavan, which none can understand be he who has become mad with love, drunk deep of the cup of love. Who can understand the throes of the love of Gopis—the very ideal of love, love that wants nothing; love that even does not care for heaven. Love that does not care for anything in this world or the world to come.

Through this love of the Gopis, has been found the only solution of the conflict between the personal and the Impersonal God.

We know how the personal God is highest point of human life, we know that it is philosophical to believe in an Impersonal God, immanent in the universe, of whom everything is but a manifestation.

At the same time our souls hanker after something concrete, something which we want to grasp, at whose feet we can pour out our soul and so on. The personal God is therefore the highest conception of human nature. Gopis hated every adjectives that was applied to Krishna. they did not care to know that he was the Lord of creation. They understood only that he was infinite love, the shepherd for ever.

Just like Kriera, Pakhangba's life is full of miracles. His birth and attainment of power whether physical and spiritual, is miracles. Kriena was not a king but in reality he was ruling like an absolute monarch. Whereas Pakhangba was accepted as a supreme power due to his unfailing tactics of physical and spiritual power and was crowned sovereign over the whole kingdom of old Manipur. He brought peace and order out of chaos and anarchical conditions. By his wise policy, Pakhangba had created stability in Manipur and introduced many reforms which showed his real greatness. His popularity due to personal charm and princely liberality, enabled him to unite in himself, all civil and military powers in the State. Before him, the establishment of the Manipur kingdom, the different parts of Manipur, were under different rulers. For example, there were seven group's chiefs all over the country. The democratic city State of Manipur, after enthronement of Nongda Lairen Pakhangba, was changed into a great kingdom, because of his influence over all the neighbouring countries, which has been one of the greatest achievements of his influence. Before and after him there was full of destructive wars and the history of Manipur was characterised by the cruel deeds of some kings:

One of the most important introduction, is the art of warfare, which is the main factor of selfguarding human freedom. He established "Kuchu", the Criminal Court, in which he was himself the head of it and which was the highest court during the time for deciding warfare matter. He himself began to re-organise the military system and strengthened it by introducing several methods of warfare skills. Hence his greatest contribution was the establishment of Manipur Kingdom in the East. He introduced several methods of warfare skills and spread its training to the people at Kangla palace.

King Pakhangba had a great sympathy towards the religion and spiritual beliefs of his allied subjects. He opened a wide way

for union of various races and uniting their divinities into meitei. He introduced a new system in the Meitei society that those who were meitei race, becoming worshippers of 360 Umanglais and other deities, came under the control and worship of the ruler of Manipur. As he was the leader and head of the meitei society and religion, Pakhangba, in order to give a democratic system, made a rule to decide the social disputes and religious controversies before him but he never decided such cases as a final arbiter. He made it his duty to collect a board of elders of the respective caste and community in the court of Cheirak (civil court) and made it decided by them. In fact, the rule was,—‘Do as your ancestors did’, therefore his function was to find out in the most authoritative way what the ancestors had done. This practice has become tradition of the Meitei people in Manipur as followed by the posterity of the great King Yavieta.

By his Royal personality and by humanly and super-humanly nature, Pakhangba gives on the hearts of the subject people, who regard him not only as a King but worship him as God or incarnation of the supreme deity Vishnu uptil now.

Pakhangba, the great, reigned in Manipur for an extraordinary long period of 120 years and abdicated the throne in favour of his son Khemchandra at his (Pakhangba's) personal age of 147 (154 A. D.) and retired to the Himalayan region for ascetic life.

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## Kangla the University of Manipur

All sorts of education, were provided in Kangla, palace of Manipur. Any student, who earnestly desired to be educated, was never disappointed. Teachers too, did not hide any technical knowledge from their students.



Teachers and pupils lived together at different quarters of Kangla palace or anywhere by way of Lallup,—ten days attendance on each every 40 days, as there were no public schools or colleges then as now.

At home, father and elders, taught their young ones. All men had to shun all comforts. Each pupil had to go to bed after the teacher and had to get up before him. Pupils had to help the teachers in household work and involving even menial duties at times. The life in the Lallup System, was well and strict disciplined, and at times very hard. The problem of indiscipline, arose very rare and since it was not frequent, punishment therefore were not needed.

The education was quite liberal. Pupils were provided with free boarding, lodging, and clothing and fooding. The method of teaching of any subject, was oral, and practical. It was not merely oral, but was individual also. Hearing, contemplation, and practice, were the main features of their method. There were few books and generally books were not written, therefore everything was learnt by heart, hence learning was practical rather than scholastic.

At a time, the teacher had some 20 pupils and only so much was taught at a time, as the pupils could easily learn. Whatever was taught, was learnt by the pupils on the same day and unless the first lesson was fully learnt, no further lesson was given.

Sometimes older students were engaged to teach younger ones; The teacher taught older students at a fixed time and then the older taught the younger ones at some other time. Thus in this way there was an apprenticeship among the students.

The University of Kangla palace, had some three separations known as, (1) Kangla Royal Chambers. (2) Kangla Official Courts. (3) Kangla Lallup System Apartments.

This Kangla University, was financed out of the grants of the state lands, that is some portion of the products of the Government lands, which were endowed by the State Government for the maintenance of the Kangla University and of anywhere Lallup system maintained.

The Emperor of the kingdom, was the Executive head and supervised all the subjects, advised by Pandit Achouba known as Guru and others, together with the 64 phamdows (Representatives of 22 divisions) of the state.

There were equal opportunities for all. No distinction between the rich and the poor. The prince and the peasant, used to get the same kind of education from the experts.

In fact, education was free and broad-based and mainly for the protection of freedom of the people and the ultimate aim of education, was the freedom of the soul. Action is important, was their belief. Self-action and self control, lead life to emancipation. Education was influenced by the general principles of life. Any kind of learning, was properly disciplined, a sincere devotee, eager to hear and serve and never showing hatred towards others. Every individual, was induced to serve the community, irrespective of caste and creed or his needs.

The expert teachers prayed for the glory of their students, so that, they might earn good name and fame for themselves as well as for their country wherever they went. In brief, education was not controlled by any external authority in ancient times. The state government did not try to control it, but was enthusiasm by awarding rewards and titles according to their merits.

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## What is Satjal ?

To define a thing, is not an easy task, for definition gives a thorough knowledge of the thing, that is to be defined. The word Satjal, is in Manipuri using word, with the combination of two ideographs,— 'Sat' and 'jal', that stands not for the word but for the thing itself directly. The first 'Sat' means, good or true, while the second 'jal' means, net or art or knowledge. Satjal, therefore means, true art, derived from any sort of education,— whether physical, mental or spiritual. and is intended to imply defence and offence with or without weapons in an encounter and that relies not upon the triumphs of physical strength, but upon the true knowledge of the art.

Hence from context, the meaning of Satjal, may be taken, as the art of defence and offence, with true knowledge, derived from all kinds of education, whether physical, mental, and spiritual with or without weapons, in an encounter, without relying upon the physical strength as far as possible, but upon the true skill of the art, in any sphere of life, for peaceful living.

It is the indigenous unique art of physical and spiritual Education of Manipur, dealing with defence and offence, since the time immemorial. Hence, as cited above, Satjal is the art of physical and spiritual education,—bodily exercises and training, in the art of warfare, that aims at implanting habits, which will be beneficial through life and is useful both individual as well as the nation.

Satjal might be recognized as the reincarnation of the spirit of the physical education of the ancient Manipuria. Time has come now to rearrange for revival of the old ideas of our forefathers so that it might serve as a training for national defence in war. It was arranged so as it might serve as a means of giving useful physical exercise to large numbers at the same time. Moreover it is based upon the physiology and anatomy, whereas the natural movement

based itself on the anthropological, biological, psychological, medical, social and educational advance. Further the movements are artificial, not only natural so that it is the most beneficial to health and social service. The movements are used in daily life as well as in society.

## Attitude of Satjal

The attitude of Satjal expert, is not to be identified with that of a fencing expert, who confines himself to that art only, and not with that of a wrestling or boxing, whose interest also lie, in its arts side only.

But the attitude of Satjal expert, includes each and every one of those attitudes and all other possible ones, for defensive and offensive means, in any position, with or without weapons, in an encounter, without relying upon the brute force but upon the true knowledge of the arts. His skills is confined not to any particular attitude of any art but comprises all means of that all, for defensive and offensive purposes. Moreover, the art of Satjal, differs from that of the Japanese Judo, which is mainly three branches,—viz :—

- (i) Throwing tricks;
- (ii) Tricks of holds and locks.
- (iii) Assaulting vital spots,

Satjal comprises all tricks of Judo, together with furthermore different skills to that of Judo branches, in personal encounter with or without weapons. Hence the attitude of Satjal expert, differs from all kinds of athletics. In order to clear fully the other parts of Satjal and its special different skills, Satjal, though it has been known mainly as the art of Manipuri methods of using sword, it is divided into the following categories viz :—

1. The art of Sword,—Practical art of hands and legs, with or without weapons, together with the special figures of legs movements.

2. The art of Spear,—Practical art of the legs and hands movements with some figures of legs movements.

3. The art of Mukna,—wrestling, with special tricks of legs for throwing the rivals and its counter plots for defence.

4. The art of Khong-kangjei,—Manipuri methods of hockey, combined with wrestling, it is the enterprising and manlihood athletic game in the world.

5. The art of cavalry,—with skilful artillery weapons, offensive and defensive, such as sword, spear or lance, Asambai, arrows and missile,

6. The art of fire-arms,—Such as gunnery etc.

In short, the art of Satjal, comprises the above mentioned arts, together with other similar physical training etc. in the methods of defensive and offensive warfare and derives the skills and tactics from them. Of which the art of sword takes the vital part.

As Satjal consists in every defensive and offensive measures of warfare, whereas, the art of Manipuri fencing also consists almost all the arts and skills of the same, again Satjal expert is able to ward off any sudden attack, so also fencing expert can evade the same, moreover Satjal is mostly relied upon the art of sword, hence, though there are some special differences of skills and tactics in other parts of Satjal, the Manipuri art of sword, is hereafter known or used as Satjal.

## Satjal—Aims & Results

1. To instruct everyone,— young and aged, so that they may improve and conserve their own health.

2. To establish in them the habits & principles of living which throughout their life & in later years will assure that abundant vigor of vitality which provide the basis for the greatest possible happiness & service in personal, family and community life.

3. To influence parents & other adults through that physical education for bettering habits and attitudes, so that it may become

an effective agency for physical education in the family & community as well as in the school-life.

4. To improve the individual as well as community life at present, as well, as of the future generations as healthier & fitter nation and race.

5. It is the best methods of National discipline scheme, which has the object of implanting physical and moral discipline to everyone, young and old, in order to infuse in them the ideals of good citizenship and comradeship. All kinds of person, can be given training by trained hands in the national traditional form of skill. This should also be supplemented by lectures in class rooms on the country's cultural heritage, the deeds, valour, patriotism, and mental discipline of our ancestors. This scheme was first initiated for physical and general social training of our ancestors since very early times. It has since been extended throughout the country for defending and offending as well.

6. The only hope of national honour lay in a brave and vigorous citizenry and that citizenry set out to accomplish through that physical & moral education, Satjal, being the only unique art of physical & moral education of the nation, it is the only essential for the preserving national honour.

7. Satjal is highly useful & enables everyone to be an up-to-date handy man. The methods are easiest to learn but wonderfully effective means in emergency. It can be used with everything tactics, with up-to-date methods of defence & offence, in personal encounter, with or without weapons.

8. Satjal training, is necessary for uniting physical with moral education. Great advantages will be derived by the republication of its training among the people, uniting in one occupation, all the different classes of the nation and thus forming a new tie for those young braves, who, for the most part, are widely separated by their different education and profession.

9. The training of Satjal is very necessary and essential to the masses, because the general public or specially Officials are ignorant

of the facts and methods of self defence. For this training of certain particular tactics of hands and feet, which take part as Social workers or those who involve themselves in the Scheme, is very useful and essential.

10. Satjal is useful and Serves double purpose. The exercise of which, is beneficial to health and at the same time the mastery of even a few of its many tricks, enables the learner, a highly effective means of resisting sudden attack, in any position in an emergency.

11. Satjal has an additional advantage, it can be practised by both Sexes, without consideration of age and condition.

12. Satjal expert enables to overcome a physically stronger opponent, Thus Satjal is not only a system of physical training but at the same time, a well methods of self-defence to weak person.

13. Satjal aims at giving the learner freedom from fear. Because Satjal, enables its learner a highly effective means of resisting any sudden attack, hence, Satjal expert, has no hesitation or fear to be defeated. From this viewpoint, Satjal aims at giving the learner freedom from fear. For example, even when firing, there is no fear, as when the Burmese had not been entirely passive, they had opened an artillery fire on the Manipuris and many shot began to fall on our side, our gallant warriors walked up and down notwithstanding this with a greatest indifference, having recovered their spirits and behaved very well.

14. Satjal aims at assisting fellow citizens and serving the State by all means whatsoever. As we must be a law-biding citizen always ready to serve the State, even at the cost of our own personal, and as the most important duty of a citizen, is to place his service at the disposal of the State, in the matter of its defence against the external aggression, otherwise, no ideal citizen exists in any State. Hence wise men sacrifice their wealth and life for the good of the State and others, as destruction being inevitable, sacrifice in a noble cause, ought to be welcomed.

15. Although, with the invention of new missile and machinery of war, hand-to-hand combat or fighting, comes to be of minor importance, we should not cast aside so much time honoured useful methods of our ancestral activities, which are so useful and necessary, in daily life of mankind.

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## How to learn Satjal

### ( Some Important Hints On Satjal Training )

With due respect and humble submission, to my masters' guide, let me have to write, some notes on the vast art of Satjal or the art of sword.

Although, to a Satjal expert, no fixed position or attitude required, for defence and offence, he can ward off any attack in whatever position he may be, whether standing, walking, sitting and lying etc.

But for the new hand, systematic methods should be imported, hence the primary importance for the beginners, is to learn how to assume, so called correct postures, which should be carefully maintained first. There are numerous positions in Satjal art for defence and offence, which will be described in connection with the necessary application of them in due course afterward.

Though hands and feet or legs, are important allies in physical training, mind is the sovereign of the body, other limbs are his servants. Hence in physical training, first attention please, of the mind, what is taught, then apply the other limbs, what is to be done or training the mind and limbs alike. But out of the limbs, legs seems to be the primary importance, because almost all the postures are to be formed by the help of the legs, hence it is required to begin with the legs training first, for the beginners. Moreover



is a good looking and also primary importance of the correct posture in any physical exercise and that positions can only be done by legs generally, so legs training should be done first,

---

## Important Hints

1. Practice of Satjal training, should be done by playing a lone hand or with a partner, preferable with a partner if possible. First the learners have to learn the given theories of strikes and movements by playing a lone hand, after mastery of the theories, the practice should be done alternately by the two partners, - one attacker, who without moving his positions or so, strikes the given strokes with weapon, the other defender, who defends the strokes with single hand i. e. without weapon, with moving or changing his positions, according to the theories given.

2. Beginners should try to practice lightly and softly and avoid stiff and heavy movements. Do not keep your limbs at tension, but be cool and worry. try to master the practice.

3. Even in practice, you should try to imagine your partner as an actual enemy, but above all never despise or avoid entertaining feeling of hatred towards your partner.

4. Don't over eager to defeat your opponent, otherwise you may overlook your opportunity.

5. It is like a game of football or hockey, you are selected as a forward player, play the game for winning the game, Don't think of your glorification or risks. But make the best use of every chance you get. But as like all other games, it is no use of your going in, for it, without previous training. So you must practice well thoroughly the training. So that,

it may be of importance in helping you, to be a distinguished player in the best sports in the field of the world.

6. In the encounter, you should watch the opponents' eyes mainly, but at the same time you should see his arms, the weapons, the handles also. As a clever adversary always seek to deceive his antagonist by looking of a part of his opponents' body and aims at another part, so the eyes are not to be absolutely relied on, moreover in the personal contest, like mukna, wrestling etc. arms and legs are rather useful than the eyes, as the arms and legs serves as telegraph wires and inform you instantly in advance of your opponents, every movements, without seeing of the eyes, so that you can generally escape beforehand, moreover you can turn your assistant by countering him, so eyes alone is not sufficient.

7. For winning victory, you must be well equipped with extraordinary qualities, so that you must break your opponent's position first, then by adopting correct position on your own part, apply the skilful tactics of the art and at the same time you remember that, it is the most difficult game and not like that of football hockey, etc. but better difficult than that any other game, is that man hunting and unless you see, what is of his intention you cannot hope to defeat him.

8. It is not so easy to break the opponent's position, when he is in motion, but rather difficult to break his position, if he remains still or motionless or is planting one of his feet on the ground and one is in motion or off the ground, In such case, with adoption of the defensive posture on your part, try to disturb or break the opponents' position by right or left, advancing forward or retreating backward, etc.

9. When opposed to one physically stronger, don't be afraid of defeating and on the other hand, never despise one weaker than yourself or do not consider worthless of a weaker opponent. If your strength is inferior to that of your opponent, it is useless for you to oppose strength to strength, try instead to avail yourself of your art and to attack him during his unwary movement, in an unguarded spot deceiving him with an imaginary movement.

by doing so, the weaker but more skilful person, will defeat a more powerful one easily.

18. Above all, the mind is the sovereign of the body, other limbs,—hands and feet, are servants. Hence the mind must be well trained or training of the mind and limbs alike. Then using the skilful methods of practice, with vigour, the art will be an important ally, on the field of life.

Qualities of Sa jū expert, Important hints—

Fearlessness, courage and vigour, active, smart and agile, general intelligent, slow and steady but quick in motion, good character, truthfulness, trustworthy, quickness of eyes and hearing, readiness to seize an opportunity, keep pushing onward, wide awakeness, being a never-say-lie feeling, and when in doubt, as to whether to go on or to go back, and if you go forward you die and if you go backward you die, better go forward and die feeling.

Dear Comrades, if you wish and believe in yourselves, the qualities above, will be in you, never mind.

For attainment of such qualities, you have to practice some important practical exercises of sword and spear, The following are the figures of legs movements of sword and spear, of which, practice of sword, mentioned first.

The following figures of legs movements, originated from the Spiritual Trainings of sword and spear and various figures of legs movements of sword and spear arts, has been developed and improved therefrom.

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# Figures of legs movement of Satjal ( Sword )

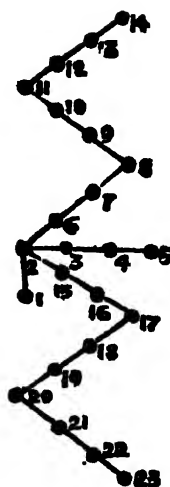


Fig. 1.

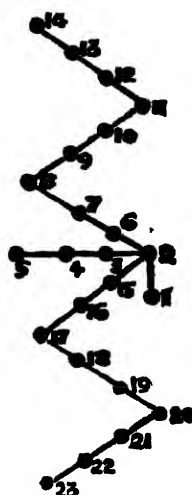
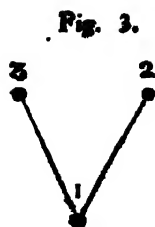
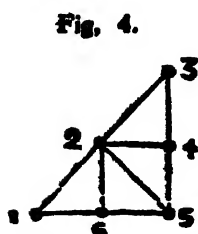


Fig. 2.



**Lesson 1:**  
3 Footings,  
6 Strokes,  
6 Poses.



**Lesson 2.**  
6 Footings,  
6 Strokes,  
6 Poses.

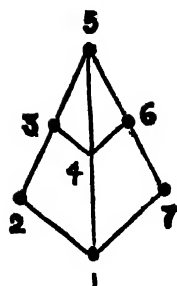


**Lesson 3.**  
3 Footings,  
12 Strokes,  
6 Poses.

Fig. 6.  
Same as Fig. 4.

**Lesson 4.**  
6 Footings,  
9 Strokes,  
6 Poses.

Fig. 7.

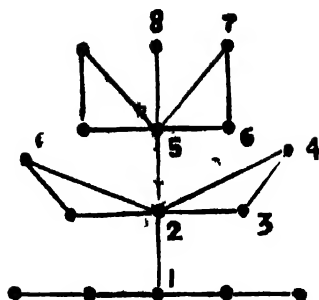


Lesson—5

7 Footings

9 Strokes.

Fig. 8.

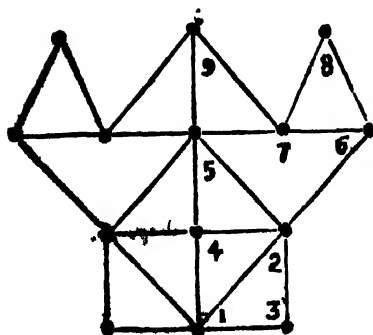


Lesson—6

8 Footings

12 Strokes

Fig. 9

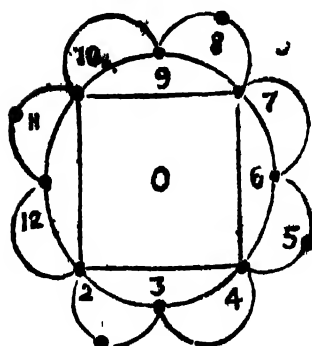


Lesson—7

9 Footings

13 Strokes

Fig. 10



Lesson—8

12 Footings

27 Strokes

Fig. 11.

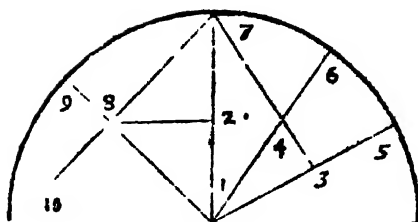
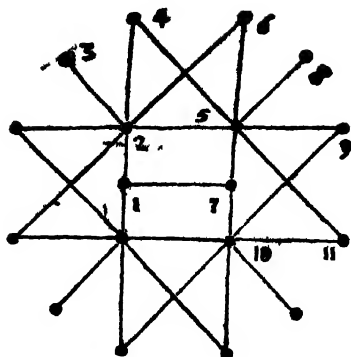


Fig. 12.



Lesson—9.

10 Footings,

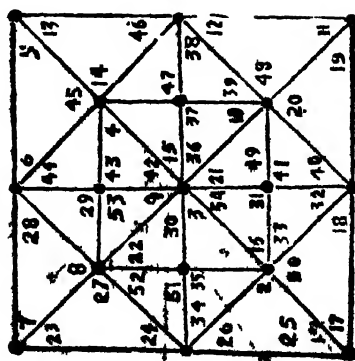
15 Strokes.

Lesson—10.

11 Footings,

15 Strokes.

Fig. 13.

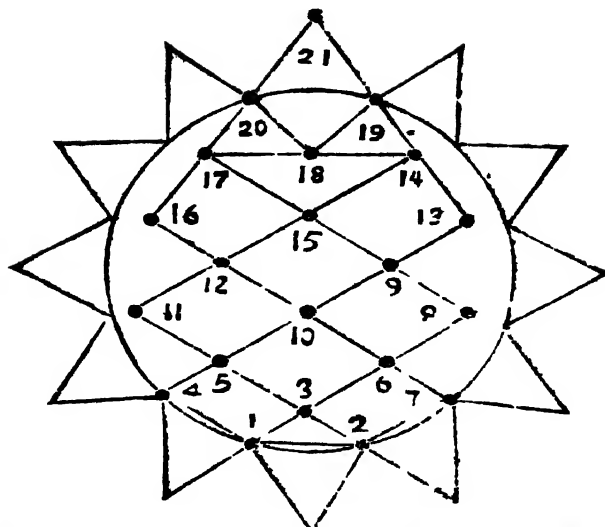


Lesson—11.

17 Footings in one

30 Strokes.

SAVJAN  
Fig. 14.



Lesson—12. 21 But 20 footings in use, 44 Strokes.  
Fig. 15.

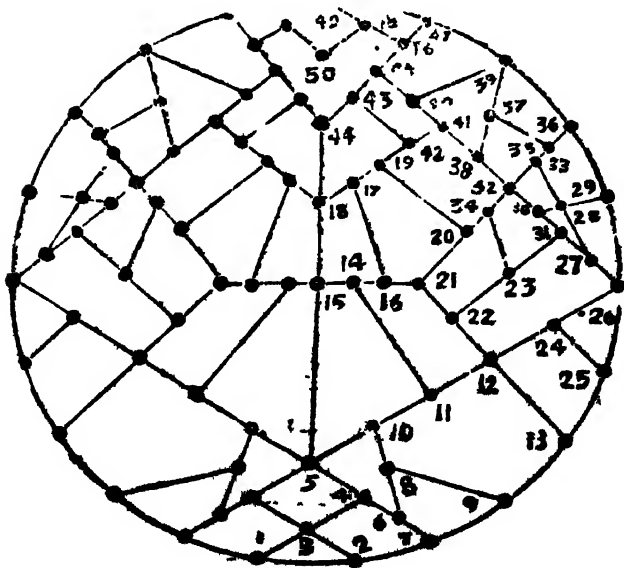
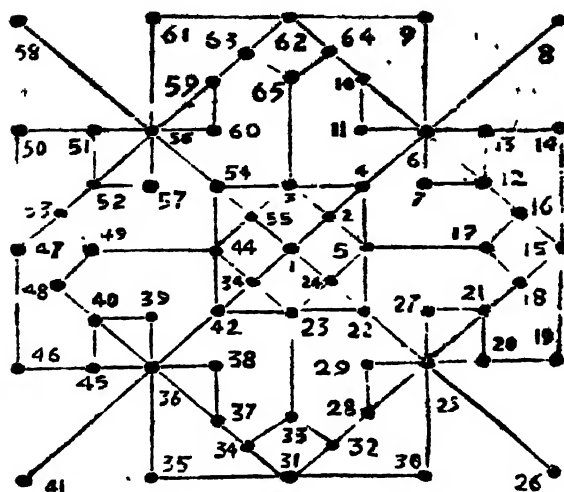


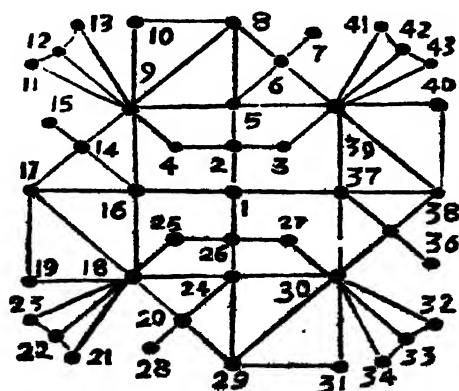
Fig. 16.



Lesson—14,

65 footings, 102 strokes,

Fig. 17.

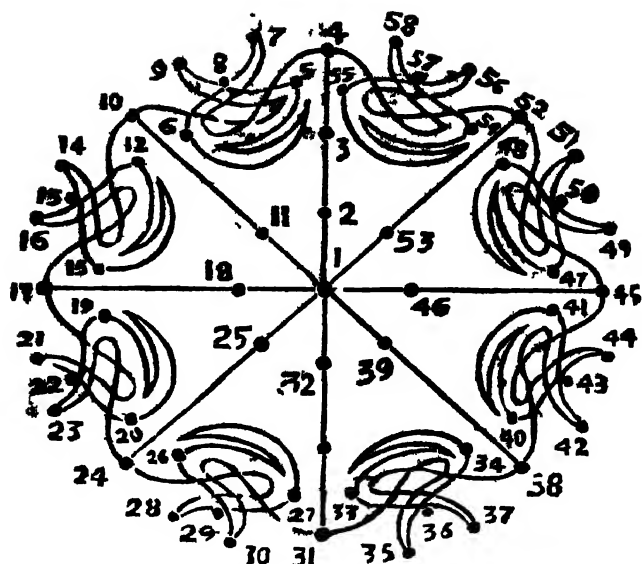


Lesson—15,

43 footings, 75 strokes,



SATJAL  
Fig. 18.



Lesson—16. 58 but 116 footings. 116 Strokes;  
Fig. 19.

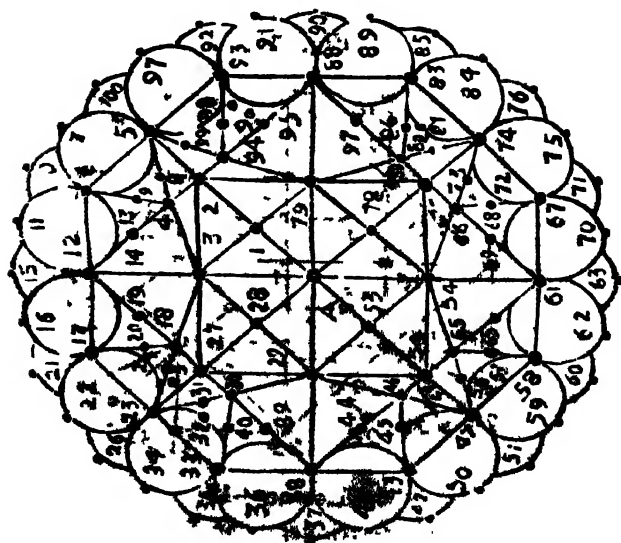
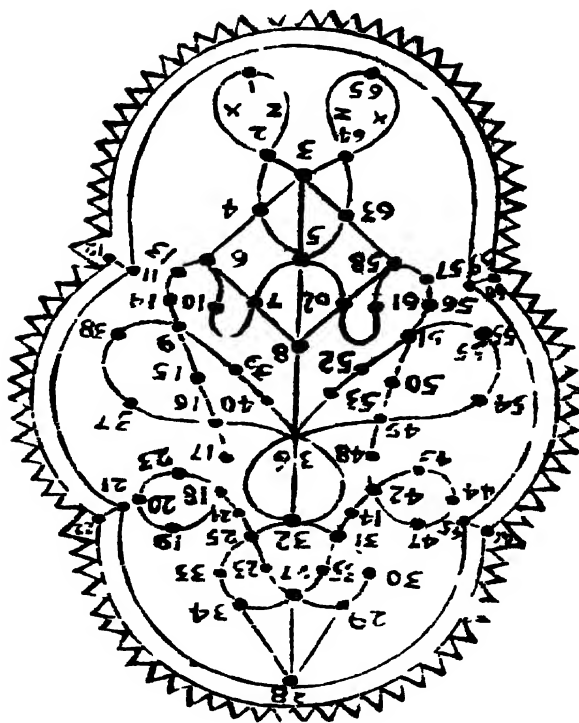


Fig. 20.



Lesson—18.

65 Footings,

65 2 strokes.

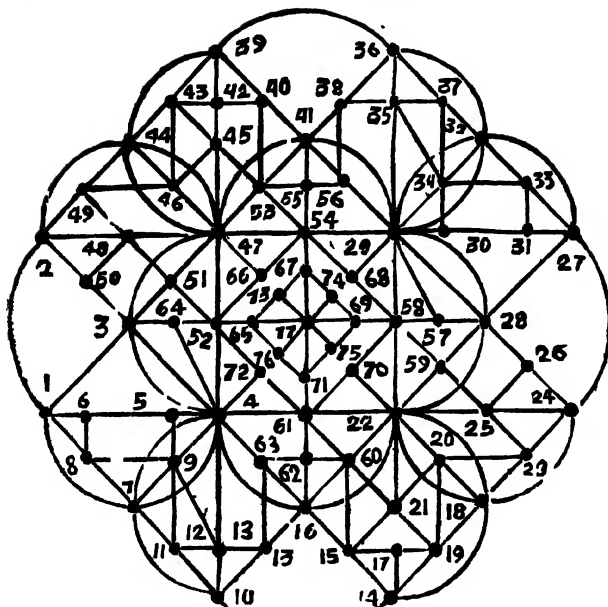


Fig. 21.  
Lesson—19.  
77 Footings.  
90 Strokes.

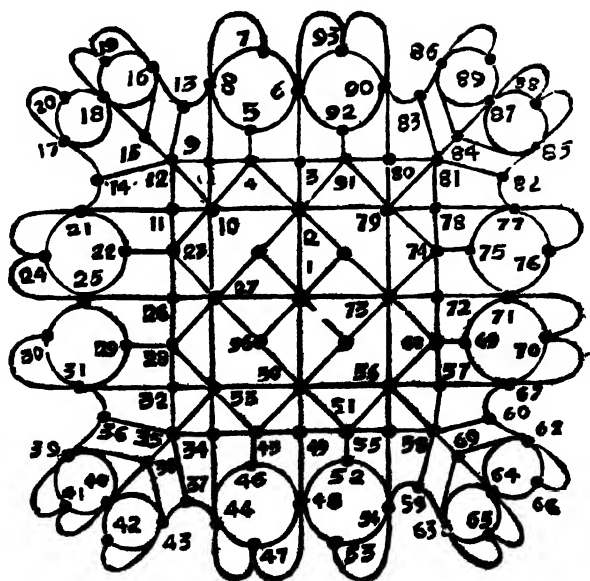


Fig 22.  
Lesson—20.  
67 Footings.  
133 Strokes,

# Figures of Legs movement for Sword Thangkow



Fig. 1  
Leinet



2  
Akhem



3  
Leiphal



4  
Achal



5  
Atra



6  
Lankak



Fig. 7  
Leikak



8  
Nongphul

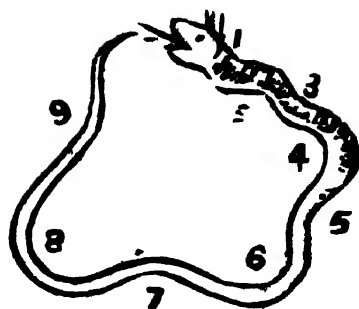


9  
Poi Loikhom



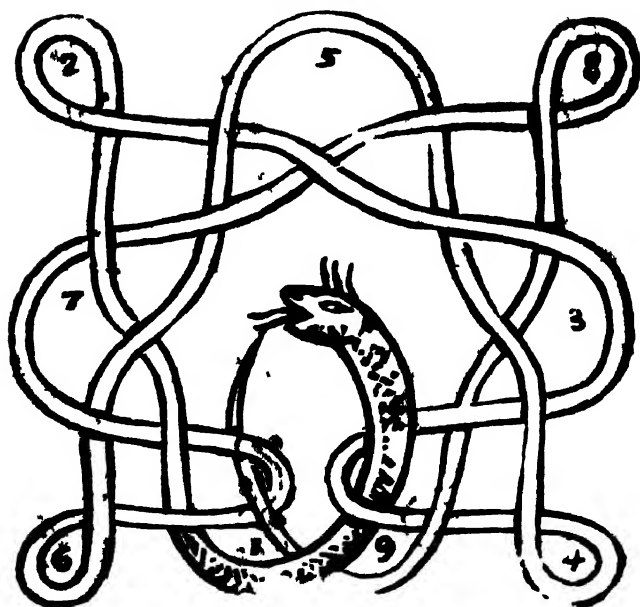
10  
Laninghang

Fig. 11.



Lanpenthambi.

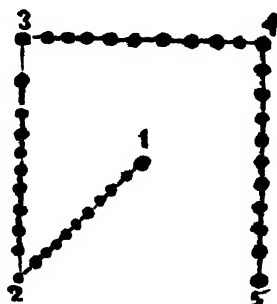
Fig. 12.



Akham



# Figures of legs movement of Spear khousaron paphal.



Meitei khousaron apphal.

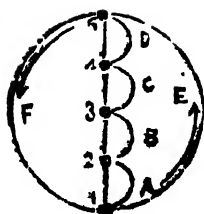


Fig. of Kabui Khousaron,

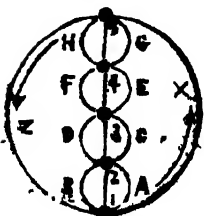


Fig. of Tangkul Khousaron.

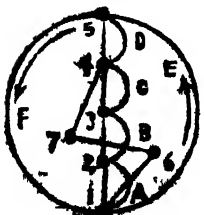


Fig. of Maram Mcha Khousaron.

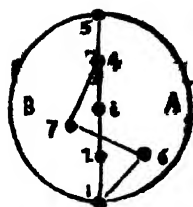


Fig. of Maram Nungelpe Khousaron.

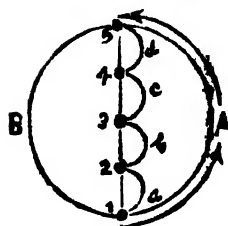
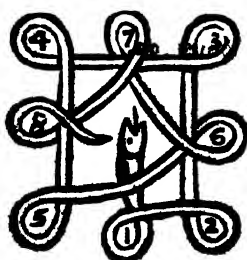
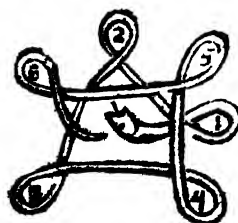


Fig. of Maram Achouba Khousaron.

## Figures of Spear Thangkow.

Fig. 1,  
Paphal ThangkowFig. 2,  
Chakpa ThangkowFig. 3,  
Lempen Thangkow

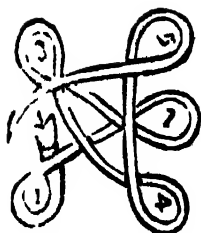


Fig. 4.  
Panlandabi

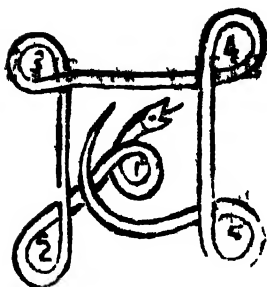


Fig. 5.  
Asumbi

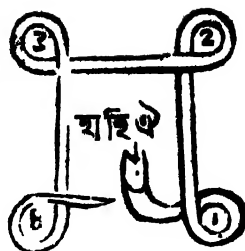


Fig. 6.  
Kisi Thangkow



Fig. 7.  
Leinet Thangkow



Fig. 8;  
Atan Thangkow

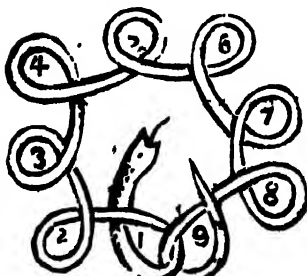


Fig. 9.  
Pasi Loikhom Thangkow

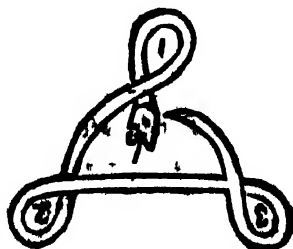


Fig. 10.  
Chuspa Nonga Thangkow





# Salutary Exercise

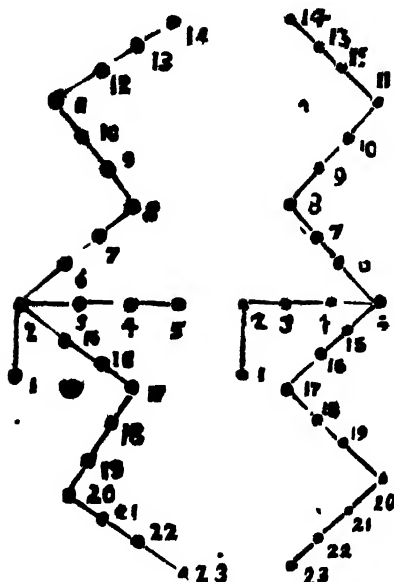


Fig. 1.

Fig. 2

**Legs :—** Stand with two feet on no 1 footing.

Retain left leg straight " " 1 "

Move right leg forward to " 2 "

Join left leg with right at " 2 "

Move right leg backward to " 1 "

Join right leg with left at " 2 "

Stand up straight, with 2 feet on no 2 :— Simultaneously.

**Hands :—** Raise right hand up by whirling about on the right side and keep left hand back on the left side.

Whirl down right hand on the right side and raise left hand against the chest. Whirl up right and left hands against the neck, with folding, showing the mark of Salute. Thus show respect to your master or chief by bowing.

There are variety of Salutary forms or exercises but this simple form may do for the first time.

## **WAGGING MOVEMENT**

**There are some methods of wagging movements:—**

**1. First, general wagging movement, to right and left sides, without advancing or retreating farther,**

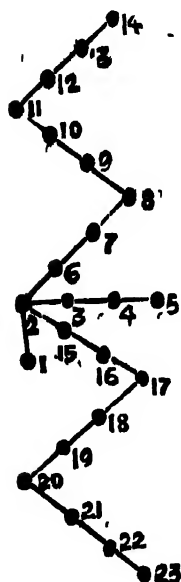
**2. Secondly, advanced wagging movement, trying to break opponents' position by advancing forward farther and faster than the opponents' retreats,**

**3. Thirdly, retreating wagging movement, trying to firm or defend your position by retreating backward faster and farther than the opponents' advances,**

**4. Fourth, flying movement :—**

**The practice of the above cited movements are easy to learn but its mastery are rather difficult. You must pick up the quickness of its movements for yourself by your own effort but if you can, your practice be done especially through the guide of a Satjat expert, you are able to move so quickly by your own practice that, your moving are apparently flying, that is why the Manipuris are famous as flyer. From this, it is found that, the secret of getting successful work or important result, out of a learning or practice, lies in the clearness of the instructions given or received.**

**1; Practical exercise of the first general wagging movement :—**  
**Continuing from the Salutary exercise :— [ Fig. 1 ],**



**Fig. 1;**

**Legs :—** Standing with 2 feet on no 2 turning right,

move right leg to „ 3

move left „ „ „ 4

move right „ „ „ 5 turning left,

Replant left „ on „ 4

move right „ to „ 3

move left „ „ 2 turning right,

Replant right leg on no 3 footing,

move left „ to „ 4 „

move right „ „ 5 „ turning left, so, on  
repeatedly

2. Practical exercise, of the first general wagging movement,  
—continuing from the Salutory exercise—[ Fig. 2 ]

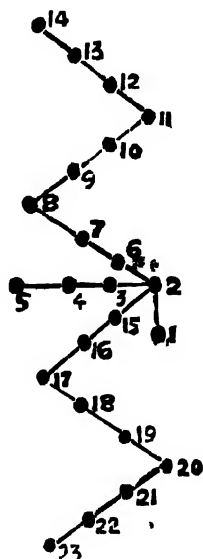


Fig. 2.

Legs:— Standing with 2 feet on no 2 turning left,  
 move left leg to " 3  
 move right leg to no 4  
 move left " " 5 turning right,  
 Replant right " on "  
 move left " to " 3  
 move right " " " 2 turning left,  
 Replant left " on " 3  
 move right " to " 4  
 move left " " 5 turning right,  
 So on, repeatedly, So, on, ...

### 3. ADVANCED WAGGING MOVEMENT

Advancing from the left Side.

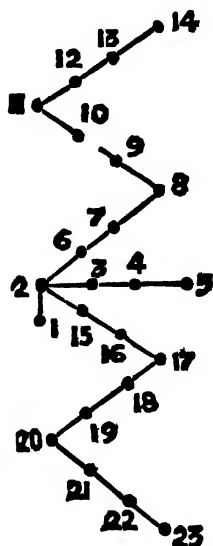


Fig. 1.

Advanced wagging movement, from the left side, Continuing from the general movement.

When left foot planting bent on no 2 footing:

move right leg forward 1 pace to " 6 "

move left leg " " " " 7 "

move right leg " " " " 8 "

turning left]

move left leg " " " " 9 "

move right leg " " " " 10 "

move left leg " " " " 11 "

turning right

move right leg " " " " 12 "

move left leg " " " " 13 "

move right leg " " " " 14 "

turning left etc. So on, repeatedly ...

#### 4. Advanced Wagging Movement From The Right Side,

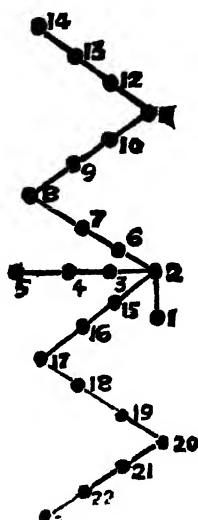


Fig 2.

Advanced wagging movement, from the right side, continued from the general movement.

When right foot planting bent on No. 5 footing,

move left leg forward 1 pace to 6 "

move right leg — 7 "

move left — 8 "

turning right

move right — 9 "

move left — 10 "

move right — 11 "

turning left

move left — 12 "

move right — 13 "

move left — 14 "

turning right etc.

so on repeatedly.

# 5. Retreating wagging movement from the left side.

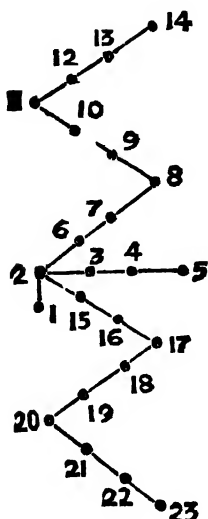


Fig. 1.

Retreating wagging movement from the left, continuing from the general movement, when left foot planting bent on No. 2 footing.

move right leg backward, 1 pace, to No. 15 footing.		
move left	—	16 "
move right	—	18 "
turning left		
move left	—	17 "
move right	—	19 "
move left	—	20 "
turning right		
move right	—	21 "
move left	—	22 "
move right	—	23 "
turning left ... So on repeatedly.		

## 6. Retreating wagging movement from the right side.

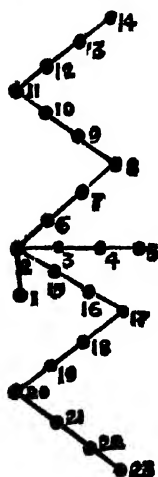


Fig. 1,

Retreating wagging movement from the right, continuing from the general movement, when right foot planting bent on No. 3 footing.

move left leg backward. 1 pace to no 15 footing.

move right --- 16 ---

move left --- 17 ---

turning right

move right leg --- 18 ---

move left --- 19 ---

move right --- 20 ---

turning left

move left leg --- 21 ---

move right --- 22 ---

move left --- 23 ---

turning right --- So on, So on repeatedly.



# Correct and effective posture

1. Natural fundamental defensive posture :— Stand with feet separated sideways about one foot, with knees unbent, head erect, arms held loosely at sides, eyes front seeing the opponent. This is the most effective attitude.

2. Right natural fundamental defensive posture :— Stand with right leg and arm advanced forward, with feet separated one foot, knees unbent, head erect, arms held loosely at sides, eyes right, seeing the opponent.

3. Left natural fundamental defensive posture :— Stand with left leg and arm advanced forward, with feet separated about one foot, knees unbent, head erect, arms held loosely at the sides, eyes left seeing the adversary.

4. Right self-defensive pose :— Stand with right leg and arm advanced forward, feet separated about one cubit, right knees bent, left leg straight backward, body lowered, leaning forward slightly, resting its weight on the right leg, eyes right, seeing the opponent.

5. Left self-defensive pose :— Stand with left leg and arm advanced forward, feet separated one cubit, left knees bent, right leg unbent straightening backward, body lowered leaning forward slightly, resting its weight on the left leg, eyes left, seeing the adversary.

---

## Methods of learning

As cited above, everyone should learn leg movements first, which are so easy that, it can be learnt at first sight but its mastery are rather difficult. First you have to learn that given theories of leg movements and strokes by playing a lone hand. There are only two positions of movements, repeated again and again,

Then learn how to strike the strokes with weapon. These 6 strokes are also so easy that it can be learnt easily by heart.

After mastery of the legs and hands movements, your practice should be done by two partners alternately, one attacker, who without moving his position, strikes the given strokes with a weapon, while the other, defender, who defends the 6 strokes with single hand i. e. without weapon, with moving or changing his position according to the theories given, by evading the 6 strokes with single left or right hand. By doing so, your hands will be very expert in evading any blow. Hence the practice of figure 5, with the defensive methods, are vital important, which are the fundamental arts in Satjal training. If the exercises are duly practised or mastered, several defensive and offensive tactics will be derived from it.

In connection with the practice of the first following 6 defensive methods of this art, although you know the importance of it, it may be mentioned again that, you are able to evade any blow of sword on stick, with free hand in practice or even in the emergency of real combat and at the same time you are quite free from fear, that is, why Satjal differs from other systems of athletics sports, games and arts and that is the special feature of Satjal, to be noted.

## LESSON 1

### PRACTICAL EXERCISE OF SWORD

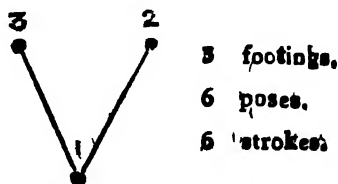


Fig. 5.

Practical exercise of movements of no. 5 figure.

<b>LEGS</b> —Stand with two feet jointly on no	1 footing.
Retain left leg bent	at — 1 —
Move right leg forward straight	2 —
Draw right leg back	at — 1 —

Retain right leg bent	at no 1 footing
Move left leg forward straight	" " 3 " "
Rejoin left leg back	at " 1 "
Retain left leg bent	" " 1 "
Move right leg straight	" " 2 "
Rejoin right leg back	" " 1 "
Retain right leg bent	" " 1 "
Straighten left leg forward	" " 3 "
	So on, So on ... ..

**Hands:— 6 Strokes :—**

1. Hit on the left neck
2. Hit on the right neck
3. Strike on the left loin
4. Strike on the right loin
5. Hit on the head
6. Thrust into the heart

## LESSON I LEFT HAND ART.

Defensive part of the six strokes with single left hand;

**1st hit :—** Strike on the neck.

**Legs :—** Left leg bent on no 1 footing.

Right leg stretch " " 2 "

**Hand :—** Raise left hand upward, hit the weapon down on its back or blade, with the palm or forearm from above towards your left side downwards.

**2nd hit :—** Strike on the right neck.

**Legs :—** Right leg bent on no 1 footing

Left " stretch " " 3 "

**Hand :—** Raise left hand with bending the forearm towards the right downwards and dash the weapon crosswise with the palm or forearm,

3rd hit :— Strike on the left loin,

Legs :— Left leg bent on no 1 footing.

Right leg stretch " " 2 "

Hand :— Raise left hand upward, hit the weapon down on its back or blade, with the palm or forearm from above towards your left side,

4th hit :— Hit on the right loin,

Legs :— Right leg bent on no 1 footing

Left leg stretch " " 3 "

Hand :— Raise left hand upward with bending forearm towards the right downwards, with dashing the weapon crosswise by the palm or forearm,

5th hit :— hit on the head.

Legs :— Left leg bent on no 1 footing.

Right leg stretch " " 2 "

Hand :— Raise left arm upward, hit the weapon on the back or blade with the palm or forearm from above down your left side,

6th hit :— Thrust into the heart,

Legs :— Right leg bent on no 1 footing

Left leg stretch " " 3 "

Hand :— Stretch left hand down, dash the weapon out on its blade from left towards your right sight,

## LESSON 1 RIGHT HAND ART

Defensive art of the 6 strokes with single right hand,

1st hit :— Strike on the left neck,

Legs :— Left leg bent on no 1 footing,

Right leg stretch " " 2 "

**Hand**—Raise right hand with bending forearm towards the left downwards, dash the weapon crosswise on its blade with the palm or forearm.

**2nd hit**—Hit on the right neck.

**Legs**—Right leg bent on no 1 footing.

Left leg stretch— ... 3 ...

**Hand**—Raise right hand up, hit the weapon on its back or blade with the palm or forearm from above towards your right side downwards.

**3rd stroke**—Hit on the left loin.

**Legs**—Left leg bent on no 1 footing.

Right leg stretch— ... 2 ...

**Hand**—Raise right hand with bending forearm towards the left downwards and dash the weapon crosswise with the palm or forearm on its blade.

## LESSON 1.

### Defence with single right hand

**4th stroke**—Hit on the right loin.

**Legs**—Right leg bent on no 1 footing.

Left leg stretch ... 3 ...

**Hand**—Raise right hand up with bending forearm and hit the weapon on its back or blade with the palm or forearm from above towards your right side downwards.

**5th stroke**—Hit on the head.

**Legs**—Left leg bent on no 1 footing.

Right leg stretch ... 2 ...

**Hand**—Raise right hand up bending forearm up and dash the weapon out on its blade with the palm or forearm towards your right side.

**6th stroke**—Thrust into the heart.

**Legs**—Right leg bent on no 1 footing.

Left leg stretch „ „ 3 „

**Hand**—Stretch right hand down, dash the weapon out on its blade by, the palm or forearm crosswise from left to right side. Left hand raise bending upward.

## LESSON 1

**How to defend with left and right hand.**

1. How to defend the 1st stroke—Hit on the left neck,

**Legs tricks** :—Planting left leg bent on no 1 footing  
move right leg forward to no 2 „

**Hands tricks**—Raise left hand upward, hit off the weapon down on its back or blade, with the palm or forearm from above towards the left side,

**Pose 1** :— Stand with right legs and arm unbent, advanced forward, left leg backward knee bent slightly, left arm raising upward, elbow bent, inclining body on the left side. resting body weight on the left leg.

2. How to defend the 2nd stroke — Hit on the right neck.

**Legs** :— Retain right leg bent at no 1 footing.  
move left leg forward to no 3 „

**Hands** :— Raise right hand upward; hit down the weapon on its back or blade with the palm or forearm from above, down the right side,

**Pose 2** :— Stand with left leg and arm unbent, advanced forward, right leg backward, right arm raising upward, inclining body on the right side, resting body on the right leg.

## LESSON 1

**Left and Right hands art,**

3. How to defend 3rd Stroke :— Strike on the left loin

**Legs** :— Planting left leg bent at no 1 footing.  
Straishten right leg to no 2

**Hands:**— Raise left arm upward; hit the weapon down on its back or blade with the palm or forearm from above towards your left side.

**Pose 3:**— Stand with right leg and arm advanced forward, unbent, left leg backward, left knee bent, body lowered, inclining and resting its weight on the left side, left arm raising upward, elbow bent.

4. How to defend the 4th stroke— Hit on the right loin.

**Legs :**— Retain right leg bent at no 1 footing.

Straighten left leg to " 3 "

**Hands:**— Raise right arm upward, hit the weapon down on its back or blade with the palm or forearm towards your right side.

**Pose 4** — Stand with left leg and arm advanced forward, unbent, right leg backward, and bent, body lowered inclining and resting its weight to the right side, and leg, right arm raising upward, elbow bent,

5. 5th Stroke and how defend:— Hit on the head.

**Legs :**— Planting left leg bent on no 1 footing.

Straighten right leg at " 2 "

**Hands:**— Raise left arm upward, hit the weapon on its back or blade with the palm or forearm from above down towards your left side.

**Pose 5:**— Stand with right leg and arm unbent advanced forward, left leg backward bent, left arm raising upward, elbow bent.

6. 6th. Stroke and how to defend:— Thrust into the heart.

**Legs :**— Retain right leg bent on no 1 footing.

move left leg straight to " 3 "

**Hands:**— Raise right hand upward & lowering from the left side; straighten and push the weapon on its blade with the palm or forearm crosswise towards your right side.

**Pose 6:**— Stand with left leg unbent, advanced forward, right leg backward, right knee bent slightly, inclining and resting the body weight to the right side and leg, body lowered, left arm bent upward, right arm held downward unbent.

## LESSON I FREE HAND SKILL

### Satjal Arts :—

The following arts are derived from the exercise of the above movements of legs and hands of figure no 5, with the defensive methods as well as offensive ones :—

#### Art 1.

If your left hand fingers seized, by your opponent, with his right hand from the back —

**Defence** — Assuming the defensive methods of the 1st stroke, raise your left hand upward, bending elbow, make fist. draw towards your left bending at the middle of your palm, extricate the fingers,

**Offensive** — By extricating the fingers, dash his right wrist with your left hand palm downwards and at the same time hold his right elbow joint by your right hand and lift and draw it upward. If your opponent cannot defend this lock or unless he surrenders, you can break his arm,

#### Satjal Art 2. Reverse fingers.

If your left hand fingers grasped by your opponent with his right hand from the back and turn or twist the palm raising upward.

**Defensive** — Assuming the defensive methods of the 1st stroke and with the 5th pose, bend the thumb until it touches or holds of the palm so that to hollow the palm and with bending the elbow, turn the fingers inwards and lower the hand, thus extricate the fingers.

**Offensive** — As the 1st art.

#### Satjal Art 3.

If your right hand fingers seized by your opponent with his left hand from the back—

**Defensive** — Assuming the 5th pose; push the hand seized towards him with straightening and stiffening your arm, bend the



fingers at the middle palm and make fist and pull towards your left and with holding his thumb, extricate your fingers.

If this method cannot be effective or if you cannot bend your fingers, change your position to the 2nd pose, raise your right hand upward with bending the fingers at the middle palm and with bending the elbow, draw towards your right and extricate by pulling your fingers.

**Offensive** — With extricating the fingers, dash off his left wrist with your right hand down and simultaneously hold his left elbow joint with your left hand and draw it upward, unless he surrenders, his arm will be broken.

#### **Satjal Art 4.**

If your right hand fingers grasped by your opponent with his right hand from inside the palm:—

**Defensive:**— By grasping his palm, raise your right hand upward with bending your elbow and palm, making fist, extricate your fingers upwards.

**Offensive:**— By grasping his palm, twist outward i. e. twist his arm towards his left side and assuming the 2nd pose, you hold him from his right side.

#### **Satjal Art 5. Reverse fingers.**

If your right hand fingers seized by your opponent with his left hand from the back and twist the palm upward—

**Defensive**— With adoption of the 2nd pose, bend your thumb until it holds of the palm and with bending the elbow, grasp his palm and turn your fingers inward and lower the hand thus extricate your fingers.

**Offensive**— As the Art 3. Reverse fingers.

#### **Satjal Art 6. Reverse fingers.**

If your right hand fingers grasped by your opponent with his right hand from inside and twist inwards i. e. towards your right side:

**Defensive:**— You also grasp his palm and with your thumb pressure you twist his wrist towards his right, bend your right elbow and raise it upward thus extricate your fingers.

**Offensive—** As the Art 4.

### Satjal Art 7. Reverse fingers.

If your right hand fingers seized by your opponent with his right hand by clasping and twisting outward i. e. to your left side.

**Defensive—** By grasping his palm and bending your right elbow and raising the elbow upward, twist his hand inward i. e. toward his right side, and by adopting the 2nd pose, extricate your fingers.

**offensive—** As the Art 4.

### Satjal Art 8.

If your right wrist seized by your opponent with his two hands side by side, with his right hand upward.

**Defensive—** First make fist your right hand by stiffening the arm and push your arm towards him, turn your wrist and raise it upward between his two hands, with bending your elbow by assuming the 1st. pose, extricate the hold.

**Offensive—** By extricating the hand, hold his right wrist by your right hand downward and with holding his left hand with your left hand upward, dash it downward and pull the right hand upward crosswise of his two hands, thus you can crush his hands by such counter attack.

### Satjai Art 9.

If your right wrist seized by your opponent, with his two hands, side by side, with his left hand upward—

**Defensive—** As cited above, the art of defence of the art 8, you make fist your right hand by stiffening the arm and push your arm towards him, turn your wrist and raise it upward between his two hands. with bending your elbow and assuming the 2nd pose, extricate your hand upward.

**Offensive—** With extricating the hand, hold his left hand with your left hand, downward, and holding his right hand with your right hand upward, dash his two hands by your two crosswise, thus you can defeat the opponent by such counterplot.

### Satjal Art 10

If your right or left wrist seized by your opponent with his two hands by clasping ( *श्रृङ्खला* ) his two hands—

**Defensive—** First you make fist your hand seized by stiffening the arm, then draw a little your fist towards yourself, and dash ou your wrist against his two thumbs clasped, by bending your elbow and turning that elbow, thrust that elbow between his two arms by raising your wrist upward, thus extricate your wrist crushed.

**Offensive—** By extricating thus, your right hand seize his right wrist up and hold his left wrist by your left hand down and by seizing his two wrists by your two hands up and down crosswise at his forearms, thus by pulling his two hands crossbanded, you can contrive counterplot.

There are many varieties of tricks of wrist and arm crush by holding single or both hands and by simple or twisting the arm inward or outward etc.

If your opponent has any idea of your intention of applying or relaxing the same, he can easily refuse to release the crush or it will be quite impossible for you to loosen the crushes.

Hence in practice or otherwise, the best way of defending the crushes, is to stiffen the arm seized at once and to make fist that hand, which should also bend or turn inside or outside, according to the nature of the seized and contrive a counter-attack if necessary.

All these above skills are within the hands tricks in which, hands, and arms are chiefly used for defence and offence. Beside these, in connection with the practice of the above 6 defensive methods of art, although you know the importance of it mentioned above, it may

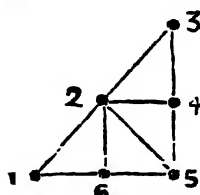
be mentioned again that you are able to evade any blow of weapon beether stick or sword etc, with free hand in practice or even in the emergency of real contest and at the same time you are quite free from fear of any blow, that is why Satjal differs from other system of athletics games and sports and arts and that is the special feature of Satjal to be noted.

Moreover if you thoroughly master and minutely investigate the defensive arts of the 6 strokes with your single hand or both. you can, not only to evade the blow but miss the opponent's ( with falling the ) weapon from his hand. This is the most secret in Satjal, you may try to know that, otherwise you may consult with a Satjal expert if necessary.

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## LESSON 2

Fig.6



6. Footings

6. Strokes

6. Poses,

### Legs movements—

Stand with two feet	—	—	on no 1
move right leg forward	...	...	to
join left leg with right	—	—	to " 2
move right leg forward	...	...	to " 3
change left leg backward crosswise	"	"	4
move right leg backward crosswise	"	"	5
move left leg forward from		to	" 2
join right leg with left	—	—	to " 2
move left leg backward	...	...	

join right leg with left	... on no 6
move left leg crosswise	--- " " 1
join right leg with left	— " " 1 So, on.

## 6 Strokes—

1. Hit on the right neck from left side below,
2. Hit on the left loin from above crosswise,
3. Hit on the right loin crosswise,
4. Hit on the left neck from above,
5. Hit on the head from your right side;
6. Thrust into the heart.

**Note—** Though the 6 blows are almost the same with that of the Lesson 1; the manner of striking are different from that of the former, hence defensive methods. are also differs from that former one, due to the different methods of hitting. All the strokes may be defended with single right hand.

## How to defend the 6 strokes—

1st. hit on the right neck from left side below.

**Legs—** Move right leg forward on no 2

join left leg to " 2

move right leg forward " " 3

**Hands—** With holding the right hand downwards draw the weapon from below with the palm or forearm on its back or blade and push it towards your left side by escaping your body beneath the weapon.

**Pose 1—** Stand with right leg and arm bent forward, left leg backward unbent, body lowered on the right side, resting its weight on the right side,

**2nd hi —** Hit on the left loin from above.

**Legs —** Right leg planting on no 3

move left leg backward to " 4

**Hands—** hit down the weapon on its back or blade by your right hand palm or forearm towards your left side downwards,

**Poses 2—** Stand with right leg forward with right arm held bent upward, left leg backward, bent, body lowered on the left side, resting its weight on the left leg.

**3rd hit —** hit on the right loin crosswise.

**Legs —** Move right leg crosswise in front of  
                     the left leg       "       to no 5  
                     move left leg       "       "       " 2

**Hands —** By raising your right arm upward, hit the weapon down on its blade by your palm or forearm towards your right side.

**Pose 3 —** Stand with left leg forward, unbent, right leg and arm bent backward, body lowered on the right side, resting its weight on the right side.

**4th hit —** hit on the left neck from above.

**Legs —** join right leg with left to no 2  
                     move left leg backward " " 6

**Hands —** Right hand raise up, hit the weapon down with your palm or forearm on its back or blade towards your left side.

**Pose 4 —** Stand with right leg unbent forward, left leg retreating backward, bending and lowering body on the left side, resting its weight on the left leg.

**5th hit —** Hit on the head with handling the weapon from the right side.

**Legs —** join right leg with left .....to no 6  
                     move left leg towards left " " 1

**Hands —** Raise right arm upward, hit the weapon on its back or blade with your palm or forearm from above downward towards your right side;

**Pose 5 —** Stand with right leg unbent, left leg bent slightly, right arm raising upward, left hand held downward.

**6th hit —** Thrust into the heart—

**Legs —** Stand with two feet on no 1.

**Hands—** By turning and lowering your right arm downward from your left side, push the weapon on its blade with your palm or forearm, towards your right side crosswise.

**Pose 6 — Standing with two feet jointly.**

### **Free hand skill.**

**Art 11 —** If your right hand seized by your opponent with his two hands at wrist and twists outward i. e. towards your left side.

**Defence —** Bend your right elbow, insert your left hand between the two hands of your opponent from above and dash in and out his two hands by your left forearm and thus extricate your right arm.

**Offence —** By extricating thus, hold his left wrist by your left hand and seize his right wrist with your right hand and draw his two hands crosswise, thus offended.

**Art 12 —** If your right hand wrist seized by your opponent with his two hands and twists inward i. e. towards your right side.

**Defence —** Bend your right elbow, insert your left hand between the two hands of him from below and dash or push his left forearm and raise his right forearm with your left forearm, simultaneously, thus release the arm.

**Offence —** By releasing thus, hold his left wrist by your left hand and at the same time seize his right wrist with your right hand and draw his two hands or arms crosswise, thus offended him.

**Art 13 —** If strangle hold. made by your opponent with his left hand simultaneously attempts to hit on your left side of head or face by his right hand fist,

**Defence —** Dash cut his right hand stroke with your left hand towards your left side simultaneously push his left hand crosswise by your right forearm towards your left side.

**Offence —** By evading thus, hold your opponent at his middle trunk with your right arm crosswise by lowering your body, push him towards front with holding his right thigh with your left hand, thus your victim will fall on the ground,

**Art 14 —** If strangle hold, made by your opponent with his two hands side by side and pushes you backward—

**Defence—** Insert your right hand between the two hands of your opponent from below, hold your right fist by your left hand from above and pull it down your left side simultaneously push his left forearm by your right forearm upward and push down his right forearm with the combined force of both hands, thus extricate the hold,

**Offence—** With releasing this, your grasp his right thigh by your left hand, with his right arm inside, and push him forward by lowering your body, thus your victim will fall on the ground.

**Art 15 —** If your opponent attempts to seize you by his two hands or arms stretching either side in front of you—

**Defence and Offence :—** By holding your both hands downward; push off his left arm with your right arm outwardly, so also kick off his right arm with your left arm outside, then by lowering your body, lift his left arm upward over your head with your right arm and imprison both of his hands closed to his body with clutching his right thigh with your right hand and push him back with your right torso, (trunk)

**Art 16 —** If your left hand fingers seized by your opponent with his left hand, from inside the palm—

**Defence—** By counter grasping his palm, raise your hand upward with bending the elbow and palm, make fist, thus release your fingers upward.

**Offence—** By releasing your hand, hold his left hand with your left hand and push towards your left side and with adoption of the 1st/7 pose, hold him from his left side.

**Art 17 —** If your right hand fingers seized by his right hand and twists outward i. e. toward your left side,

**Defence—** By bending your right elbow which moving towards him and raise your right hand palm upward, grasp his palm and turn it inside, thus you return the twist and release the hold and by counter-parrying his hand, you offended him,



**Art 18** — If your right wrist seized by your opponent with his two hands side by side with close, without hollowing his two fore-arms, and with his left hand upward.

**Defence**— Make fist by stiffening your arm seized and dash it towards your left side—that is attempt apparently and then by turning toward your right side upwards, thus extricate your hand.

**Offence** — By releasing the hold, you hold the man from his left side and by pushing him towards front with the shoulder, you cause him to fall by catching and pulling his leg.

**Art 19**— If your right hand fingers clasped with the opponent's right hand fingers and twists inward i. e. towards your right side,

**Defence**— By bending your right elbow and lowering that elbow downward and raising palm upward, turn that elbow outward i. e. toward your left side, by grasping his fingers, return the twist inward i. e. toward the right side of him.

**Offence**— By releasing thus, you parry by counter twisting his arm, thus offended him.

**Art 20** — If each two fingers of your right hand, seized, your palm upward or downward by your opponent with his two hands—

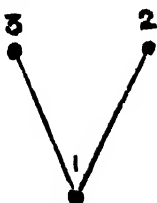
**Defence**— Bending your elbow seized and the palm downward and with moving your palm root toward the fingers and pressing, it to his hands with pushing, extricate the hold by raising your hand upward.

**Offence**— As it were.

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## LESSON 3

Fig. 7



3. Footings

12. Strokes

6. Poses.

### Legs movements—

Movements of figure 73 is the same with that of fig. 5, with the same poses and strikes, of which, each stroke repeating twice,

### 12 Strokes—

- 1, hit on the left neck twice.
- 2, hit on the right neck twice.
- 3, hit on the left loin twice,
- 4, hit on the right loin twice.
- 5, hit on the head twice.
6. Thrust into heart twice.

**Hands trick—** Defensive art is also the same with that of the lesson 1, but is defending the double stroke, your hands also will have toward off the blows twice i. e. warding off the double blows, your hands also will be in such a wise action that, the second blow also is uneffective. In doing so your hands will be more expert, that is your hands will automatically be expert in warding of any blow.

Regarding the blows it would be mentioned herewith that, the first blow aims to miss the defence of the defender and the second blow aims direct hit on the person of opponent. Hence you know that the first blow is a pretending one and try to dash out opponent's weapon and the second is a real one.

The two partners have to practise the blow and defence of the theories given. The attacker should know how to hit the blows

4. Cut on the right shoulder
5. Thrust into heart.
6. Hit on the left belly.
7. Hit on head from his left side.
8. Thrust into the navel.
9. Cut the right ear back with the edge upward.

These 9 blows are irregular one. The strokes are made according to the movement of the legs. There are some movements backward, hence some strokes are to be made with stepping backward, which are also to be defended with moving backwards. If such defence be made with advancing, it will be unfair or unaffected.

1st hit :—Cutting left ear back of how to defend :—

Legs :— Standing with two feet — on no 1.

move right leg forward left to 2.

Hands :—With right arm downwards, lift up weapon on its back or blade upward, with your palm or forearm, escaping the body underneath the weapon.

2nd hit :—Cutting of right armpit—

Legs :— Planting right leg on no 2.

moving left leg forward to " 3,

Hands :—With right hand downward, push the weapon on its back or blade with your palm or forearm towards him,

3rd hit :—Thrusting on the throat :—

Legs :—Planting right leg or no 2

Moving left leg crosswise to 4,

Hands :—With right hand downward, elbow bent, out weapon down on its back or blade with your palm,

4th hit :—Striking on the right shoulder—

Legs :— Planting left leg — — on no 4.

Waving right leg forward to — 5,

Hands :— With right hand upward, elbow bent dash down the weapon on its back with your palm toward your right side.

5th bit :—Thrusting into the heart :—

Legs :—Planting left leg — — — on no 4  
moving right leg backward — — — 6.

Hands :—With right hand downward, push the weapon on its blade crosswise with your forearm towards your left side.

6th bit :—Cutting on left belly —

Legs :— Planting right leg — — — on no 6  
moving left leg back turning left — — — 7.

Hands :—With the right hand downward, push the weapon on its back with your palm crosswise towards your front.

7th bit :—Striking on the head

Legs :—Planting left leg — — — on no 7.  
moving right leg crosswise to — 1.

Hands :—With right hand upward, hit down the weapon on its back or blade with your palm or forearm towards your right side.

8th bit :—Thrusting on the navel.

Legs :—Planting right leg — — — on no. 1.  
moving left leg forward — — — to — 4.

Hands :—With right hand downward, push the weapon on its blade crosswise with your palm or forearm from left to your right.

9th bit :—Cutting right ear back

Legs :—Planting right leg — — — on no. 1.  
Back left leg from no 4 — — — to 1.

Hands :—With right hand upward, raise the hand upward, push the weapon on its back or blade with the forearm or palm from down to upward right with the neck bent towards the left side.

## LESSON 6

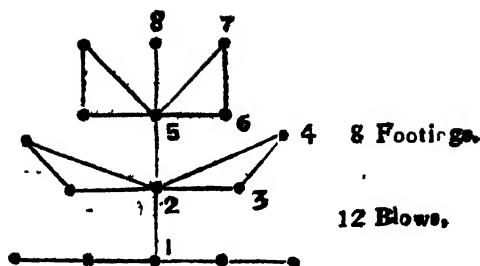


Fig. 10.

Legs movements :—

- |                                       |           |
|---------------------------------------|-----------|
| Stand with two feet ... ..            | on No 1.  |
| move left leg                         | to ... 2. |
| move left leg crosswise front         | ... 3.    |
| move right leg forward                | ... 4.    |
| move right leg crosswise front        | ... 2.    |
| move left leg                         | ... 5.    |
| move left leg crosswise front         | ... 6.    |
| move right leg forward                | ... 7.    |
| move right leg crosswise front        | ... 5.    |
| join left leg from 6 with right       | ... 5.    |
| move right leg forward                | ... 8.    |
| move right leg backward turning right | 2.        |
| join left leg, from 5 with right leg  | 2.        |
| move right leg back                   | ... 1.    |
| join left leg back with right         | 1.        |

Note :—Figure 10 has two kinds of movements, one for the right and other for left side. The theory given here is for the right side.

Defender should try to know the movements first then try to defend the blows according to the movements given.

12. Strokes :— Where to hit ;—

1. Thrust into the navel,
2. Thrust into the breast,

3. Hitting on the left arm crosswise with the hilt forward.
4. Hit on the right arm crosswise with drawing the weapon.
5. Hit on the right neck.
6. Hit on the left hip.
7. Thrust into the throat upward.
8. Thrust at the upper nose.
9. Cut the left jaw upward with edge towards right,
10. Cut the left rib.
11. Cut the right jaw upward with edge left,
12. Cut the right rib.

The hittings should be made with controlling the force of motion. The blows are made with the weapon closed to the person and sometimes with the hilt (handle) forward. Some blows are made with moving backward. Two strokes are made at a time without changing the striking motion, hence that two blows should be parried with one defensive method. And while some one is defended with backward movement.

1. Thrust into the navel & how to parry;

Legs :—Planting 2 feet, retain right leg on no 1.  
move left leg to '2.

Hand :—Holding right arm downwards, Push the weapon on its blade with your palm or forearm crosswise from right towards left,

2. Thrust into the heart & how to parry.

Legs :—Planting right leg on no 1.  
moving left leg crosswise front to 3;

Hand :—With the right hand upward, bending elbow, Push the weapon on its blade with your palm or forearm crosswise from left to the right,

3. Hit left arm crosswise with the hilt forward

Legs :—Plant left leg on no 3.  
move right leg forward 4-

Hands :—With left arm bent upward, push the weapon crosswise with your forearm or palm of its blade towards your left,

4. Hit right arm crosswise with drawing the weapon.

Legs :— move right leg crosswise leftward to no 2,  
move left leg 5.

Hand :— With right hand bent upward, push the weapon on the blade from left to the right.

5. Hit on the right neck of how to parry:

Legs :— Retain right leg on no 2.  
move left leg crosswise right to 6.

Hand :— With right arm upward, hit down the weapon on its back or blade with your palm or forearm down your right.

6. Hit on the left hip,

Legs :— Planting left leg on no 6.  
move right leg forward to 7.

Hand :— With your left hand bent upward, push the weapon on its back or blade with your palm or forearm crosswise towards left.

7. Thrust into the throat upward—

Legs :— Planting left leg on no 9.  
move right leg crosswise to 5.

Hand :— With your right hand bent, push the weapon on its blade with palm or forearm crosswise towards your right.

8. Thrust at the upper nose—

Legs :— Retain right leg on no 5,  
move left leg forward to 8.

Hand :— With right hand bent upward push the weapon on its blade crosswise with the your palm or forearm towards your right.

9. Cut the left jaws upward with the edge right side,

Legs :— Retain right leg on no 5.  
move left leg backward to 2.

Hand :— With left arm bent upward, push the weapon on its back towards your left—

10. Cut the left rib downward

Legs :— Retain left leg 2,  
join right leg with left 2.

**Hand :—** With left arm bent downward, hit down the weapon on its back with your palm crosswise towards your front,

11. Cut right jaws upward with the edge left side.

**Legs :—** Retain left leg 2,  
move right leg backward 1.

**Hands :—** With the right arm bent upward, push the weapon upward with the palm towards right,

12. Cut the right rib down—

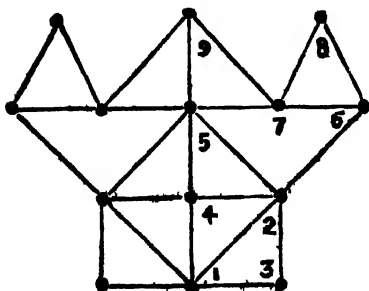
**Legs :—** Planting right leg 1,  
move left leg back and join with right 1.

**Hands :—** With right arm bent downward, push the weapon crosswise on its back or blade with your palm or forearm toward your front.

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## LESSON 7.

Fig. 11,



9 Footings.

13 Blow

**Legs :—** Movements :—

Stand with two feet  
move right leg  
move right leg back  
join right leg  
move left leg

on no 1.  
to 2.  
3.  
4.  
5.  
6.



join right leg	... 4.
move left leg	... 5.
move left leg crosswise back	... 2.
join right leg	... 2.
move right, leg	... 6.
join left leg	... 6.
move right leg crosswise left	... 7.
join right leg	... 6.
move right leg	... 8.
join left leg	... 8.
move right leg	... 7.
join left leg	... 7.
move right leg	... 9.
join left leg	... 9.
move right leg back turning right	... 5.
move left leg back turning left	... 4.
move right leg back turning right	... 1.
join left leg	... 1.

### 13. Strokes:— Where to hit & how—

1. Hit on the left arm outside
2. Cut the right forearm inside with drawing the weapon.
3. Cut the right arm outside.
4. Cut the left forearm inside, with drawing the weapon.
5. Cut the right rib crosswise with drawing the weapon, hit forward.
6. Thrust into the upper navel,
7. Cut left thigh inside crosswise with drawing the weapon.
8. Cut right thigh inside crosswise with drawing the weapon.
9. Thrust into the upper right breast,
10. Thrust at the upper left breast,
11. Cut the right Chin upward.
12. Cut the left Chin upward.
13. Hit on the head,

**1. Hit on the left arm outside and how to parry it.**

**Leg :—** Standing two feet on no 1.

move right leg forward to 2.

**Hand :—**With left hand bent upward, push the weapon with the palm or forearm on its back or blade towards your left side.

**2. Cut the right forearm inside, with drawing the weapon.**

**Legs:—Planting left leg** **on no 1.**

moving or touching right leg to 3.

join right leg 1.

**Hand :—** With the right hand upward evade the weapon off on its blade with the palm or forearm from beneath towards the right upwards, body incline towards back.

**3. Cut the right arm outside—**

**Legs:—Planting right leg** **on no 1.**

move left leg forward to 4.

**Hand :—** With your right arm bent upward, hit down the weapon on its back or blade with your palm or forearm towards your right side down.

**4. Cut the left forearm inside, with the weapon drawing.**

**Legs :—** Join two feet on no 4.

move left leg to 5.

**Hand :—** Draw back left hand bent upward towards your left side, and with the right hand bent upward push the weapon on its back with your palm or forearm towards the left.

5. Cut right rib crosswise with the weapon drawing hilt forward.

**Legs :—** Join two feet on no 5.

move left-leg back crosswise to to 2.

**Hand :—** With the left hand downward, push the weapon on its back with your forearm or palm towards your right side.

### 6. Thrust at the upper oarlock—

**Leg 1:- Planting left leg** **pg No 2.**

move right leg to 6.

**Hand :—**With your right hand hit down the weapon on its back with your palm downwards.

7. Cutting left thigh inside crosswise, with weapon drawing.

**Legs :—**Join two legs on no 6.

move right leg crosswise to 7.

**Hand :—**With right hand downward, push the weapon on its back or blade, with the palm or forearm towards the left side;

8. Cutting right thigh inside crosswise, with the weapon drawing.

**Legs :—**Join two legs on no 6.

**Hand :—**With left hand downward, push the weapon on its back or blade with your palm towards your right side.

9. Thrust at the upper breast right and left.

10. **Legs :—**Retain left leg on no 6.

move right leg forward to 8;

**Hand :—**With your left hand upward, push the weapon on its blade with your forearm towards your left side.

11. Cutting right chin upward—

**Legs :—**Join two legs on no 8.

move right leg bent to 7.

**Hand :—**With right hand upward push the weapon on its back from down towards up by your forearm.

12. Cutting left chin upward—

**Legs :—**Retain left leg unbent on no 7.

move right leg bent to 9.

**Hand :—**With right hand upward, push the weapon on its back upward, with your palm.

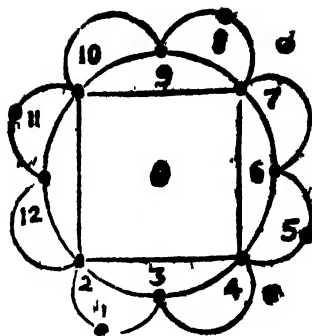
13. Hit on the head—

**Legs :—**Join two feet on no 9.

move right leg back to 5.

**Hand :—**With the right hand upward, hit down the weapon on its back or blade with your palm or forearm towards your right side;

## LESSON 8.



12 footings

27 Strokes

Fig. 12;

Legs movements :—

Stand with two feet	on no 1.
move left leg with turning outward	to 2.
move left leg turning forward crosswise	to 3.
Join right leg moving and turning inward	3.
moving right leg turning and rounding backward	4.
Join left leg, moving with bent	4.
moving right leg backward	to 5.
move left leg rounding forward	6.
Join right leg moving backward	6.
move right leg rounding backward	7.
Join left leg, moving forward	7.
move right leg backward	8.
move left leg moving with bending	9.
join right leg, moving backward	9.
move right leg backward with rounding	10.
Join left leg, moving forward	11.
move right leg backward	12.
move left leg with bending	13.
Join right leg moving backwards	14.

move right leg backwards rounding	2
join left leg; moving forward	2
move right leg backward	1
join left leg with right-	1
moving Art :—	

Peculiar 'art of legs movements, begins from this lesson 8, and that are legs movements not simple but curved. Your moving, from very first, is made with a curved moving and continued till the end, that is why called moving art instead of legs movements, 27 strokes :—where to strike

9 blows will be made from head to breast,

1. Hit on the right head with weapon from the left side.
2. Back the weapon towards your left side,—this also count as blow.
3. Hit on the right neck from left side,
4. Back of the weapon towards your left.
5. Hit on the right arm from your left side,
6. Back of the weapon towards your left,
7. Hit on the right breast from the left side,
8. Back of weapon towards your left side.
9. Aim or hit on any part of the body.

27 strokes :—where to hit.

9 Strokes :—will be made from rib to joint of thigh;

10. hit on the right rib with weapon from left.
11. back of the weapon,
12. hit on the right belly from the left side,
13. back of weapon.
14. hit on the right loin.
15. back of weapon.
16. hit on the right joint of thigh,
17. back of weapon
18. Back of the weapon after the above strokes,
19. hit on the right middle thigh.
20. back of weapon,

21. hit on the right knee.
22. back of weapon.
23. hit on the right shin.
24. back of weapon.
25. hit on the right calf.
26. back of weapon.
27. hold the weapon crosswise with the body after all these:

Striking art—how to hit the blows:—with moving legs.

1st, 2nd—Hit on the right head and back weapon—

Legs:—Stand with two feet — — — on no 1.  
moving left leg leftward curved — — — to...2

Hand:—Hit in the right head with weapon  
from your left side 1 blow.

Back the weapon towards your left count 1 ..

3rd, 4th—Hit on right rib and back the weapon—

Legs:—moving left leg curved crosswise front— on no 3.  
Join right leg moving curved backward — — — 3.

Hand:—hit on the right rib from left side — 1 blow  
back the weapon towards your left side — 1 —

5th, 6th—Hit on the right middle thigh and back the weapon]

Legs:—moving right leg curved backward — on no 4  
join left leg curved crosswise front — — 4

Hand:—hit on the right middle thigh from left — —1 blow,  
back the weapon towards your left side — —1 —

How to hit with moving legs:

Likewise, with moving to nos, 4, 5, 6 and 7 footings,

You hit,—7th right neck and 8th back of weapon,

9th right rib and 10th back, and 11th right knee & 12th

back of weapon, you hit — — —6 blows

Again with moving to nos. 7, 8, 9, 10 footings, you

hit—13th right arm & 14th back, 15th right leg and

16th back, 17th right shin and 18th back, you hit

6 blows together with backings — — — —6 blows:

Lastly with moving to nos 10, 11, 12, 2 footings

you hit—19th right breast & 20th backing

21st right joint of thigh & 22nd backing, and  
 23rd right calf & 24th backing, count. — — — 6 blows,  
 At last you aim or hit on the head (25th),  
 26th backing, and 27th hold the weapon crosswise  
 with your body...you count — — — 3 blows,  
 Altogether, there are — — — 27 blows.

How to parry the blows:—

1, 2, hitting in the right head and backing the weapon—

Legs:—Standing with two feet — on no 1.  
 moving left leg curved to — 2

Hand:—With your right arm bending upward, hit the weapon  
 on its back or blade, with your palm or forearm towards  
 your right downward.

3, 4 Hit on the right rib and backing

Legs:—Planting right leg bent— on no 1.  
 moving left leg from 2 curved crosswise to — 3

Hand:—With left arm bending downward, push the weapon  
 on its back or blade with your palm or forearm towards  
 your left side.

5, 6, Hit on the right middle thigh and backing the weapon.

Legs:—Planting left leg bent on no — 3  
 moving right leg curved backward — 4

Hand:—With the right arm bending downward, push the weapon  
 on its back with your palm or forearm towards your  
 left side.

Likewise all the blows should be defended with the same  
 methods but different positions should be taken as there are different  
 striking points. In parrying thus you take or assume stooping,  
 lowering, bending forward and backwards according to the nature  
 of strokes.

Now you know that the main hitting aims at the head and  
 feet etc. that is aims at the upper and lower parts of the body.  
 If the aim success, you hit the blows, if not you have to back the

weapon towards your left side, hence that backing also count as blow. This is one special methods of hitting and defending nature.

There are some 20 lessons in Satjal sword, here are given some 8 lessons demonstrations of simple nature for exercise, the remaining are so much complex and admirable ones. Some paphal (figure) and figures of legs movement are given herewith for curiosity and enthusiasm for the learner or reader.

### **SATJAL (Hints).**

Satjal, the Art of physical education of Manipur, can be learnt but cannot be taught.

The practice is very simple and easy to learn, but its mastery is comparatively rather difficult. By confidence, try to know with greatest keenness the instruction given and any practice show as a training.

It is your own ability to learn anything with imitative self effort that enables you to carry out your work with success. It is only an attitude of mind a certain desire to achieve things, that brings you Victory.

You must get better qualities by your own effort and then it gives you courage and self confidence, then why are you not a better man than your opponents?

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**THE END.**

